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for Connoisseurs

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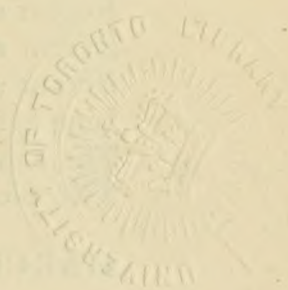
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CONTENTS

JANUARY TO JUNE 1919

(References to sections which recur monthly are given at the end of this table.)

JANUARY	PAGE
An unpublished Flemish primitive. By Tancred Borenius	3
The tessellated pavement of Umm Jerar. By O. M. Dalton	3
The Eumorfopoulos collection—I. By Sir C. Hercules Read	10
For II see (February)	69
III see (March)	100
IV see (June)	231
Recent acquisitions for public collections—VII. By Roger Fry	15
For VIII see (February)	55
IX see (February)	56
X see (March)	121
XI see (April)	140
XII see (May)	165
The <i>Anime</i> —notes. By F. M. Kelly	23
Gothic painting in Scandinavian churches. By Aymer Vallance	30
FEBRUARY	
An icon illustrating a Greek hymn. By More Adey	45
Recent acquisitions for public collections—VII. By Arthur Waley	55
Recent acquisitions for public collections—VIII. By A. D. Howell Smith	56
Recent acquisitions by the British Museum, 1918	59
Line as a means of expression in modern art (<i>continued</i>). By Roger Fry	62
The Eumorfopoulos collection—II. By R. L. Hobson	69
Two pieces of Canadian ecclesiastical silver	74
MARCH	
Some enamels of the school of Godefroid de Claire—I. By H. P. Mitchell	85
For II see (May)	165
Illustrated books of Japan—IV. By Major J. J. O'Brien Sexton	92
The Eumorfopoulos collection—III. By R. L. Hobson	100
English furniture of the cabriole period. By H. Avray Tipping	106
M. Larionow and the Russian Ballet. By Roger Fry	112
Recent acquisitions for public collections—IX. By C. E. C. Tattersall	121
APRIL	
Rembrandt's <i>Monk Reading</i> of 1661. By Tancred Borenius	125
Italian maiolica in provincial museums. By Bernard Rackham	125
"Lombard Architecture", by Arthur Kingsley Porter, a review—I. By Sir Martin Conway	131
For II see (May)	175

APRIL (<i>contd.</i>)	PAGE
Recent acquisitions for public collections—X. By Aymer Vallance	140
An early Christian mosaic at Deir Dakleh	145
English furniture of the cabriole period. By H. Avray Tipping	146
A Byzantine naval standard (<i>circa</i> 1411). By Luigi Serra	152

MAY

Recent acquisitions for public collections—XI. By Charles Aitken	165
Some enamels of the school of Godefroid de Claire—II. By H. P. Mitchell	165
John Baverstock Knight. By D. S. MacColl	171
"Lombard Architecture", by Arthur Kingsley Porter, a review—II. By Sir Martin Conway	175
A long-case clock by Joseph Knibb. By Herbert Cescinsky	182
The Quatercentenary of Leonardo da Vinci. I— <i>The Lady with the Ermine</i> : a composition by Leonardo da Vinci. By Dr. H. Ochenkowski	186
II—Leonardo as Anatomist. By Professor William Wright	194

JUNE

Florentine painting before 1500. By Sir Claude Phillips	209
Old English glasses with white spiral stems. By John Shuckburgh Risley, C.B.	219
A pre-Reformation English chalice and paten. By E. Alfred Jones	231
The George Eumorfopoulos collection—IV. By R. L. Hobson	231
English furniture of the Cabriole period. By H. Avray Tipping	238
A tapestry portrait of Princess Dashkoff. By A. A. Polovtsoff and V. E. Chambers	243
An Indian picture of Muhammad and his companions. By T. W. Arnold	249

MONTHLY SECTIONS

Reviews (<i>monthly, except March, May, June</i>)	36, 77, 157
---	-------------

Monthly Chronicle :—

The National Gallery (Roger Fry). Records in occupied countries (More Adey). The Felton Bequest Committee and the Trustees of the National Gallery of Victoria (More Adey). The Canadian War Memorials Exhibition (R. S.). Pictures by Walter Sickert at the Eldar Gallery (R. S.). Club of Friends of Asiatic art (X.). (<i>February</i>)	78
The Fitzwilliam Museum, Cambridge (D. S. M.). Dr. Gustavo Frizzoni (T. B.). Early American painters. Paintings and drawings by J. Marchand; Carfax and Co. (R. S.) Messrs. William Griggs and Sons, Ltd. (<i>April</i>)	157
The royal collections at Buckingham Palace (G.). Exhibition of sculpture by Meštrović at the Twenty-one Gallery (R. S.). Commendatore G. T. Rivoira (G. McN. Rushforth) (<i>June</i>)	253

MONTHLY SECTIONS (contd.)

PAGE

Letters and Notes :—

Religion and Art (Ananda Coomaraswamy). Jan Lys (G. Frank Muller)	(January)	41
Recent additions to the Dublin Gallery (Brig.-Gen. R. J. Cooper). An oil painting by J. R. Cozens (C. J. Holmes)	(February)	81
An unpublished Flemish primitive (Bernard Rackham). Mr. Fairfax Murray (D. S. MacColl)	(March)	121
War graves (Eric Gill). Salvage of works of art in Russia (A. Polovtsoff)	(April)	158
Mr. Fry on drawing—I (D. S. MacColl)	(May)	203
Mr. Fry and drawing—II (D. S. MacColl). "Significant form" (Clive Bell)	(June)	254
Auctions	(February, March, April, June)	82, 122, 162, 257
Publications received	(January, February, April, June)	42, 82, 162, 258

LIST OF PLATES

JANUARY TO JUNE 1919

JANUARY	PAGE		PAGE
<i>Annunciation</i> , by unknown Flemish painter	2	<i>The Trinity</i> , and other subjects, from E. wall of Råda; and <i>The Crucifixion with attendant figures</i> , from E. wall of Aal, Hallingdalen, Norway	34
<i>The tessellated pavement of Umm Jerar</i> , from drawings and photographs by Capt. F. M. Drake, R.E.—I—Architectural plan, two photographs of detail	6		
II—Pencil sketches of detail	7	FEBRUARY	
Mr. George Eumorfopoulos's collection—I—Chinese bronze libation-vessel in form of a Scops owl—Three views	12	<i>Ital.-Greek icon (Akathist Hymn)</i> (Mr. Chas. Johnstone Hope-Johnstone)	44
II—Do.	13	Scenes illustrating Hymn A—M	47
French paintings from Degas's collection in the National Gallery—I— <i>Roger et Angélique</i> , by Ingres	17	Do. do. N—Ω	50
II— <i>Portrait of Monsieur Norvins</i> , half length, by Ingres	20	Tinted brush drawing from Tun - Huang, c. 966 A.D. (Stein coll., Print Room, Brit. Mus.)	54
III— <i>Portrait of Baron de Schwiler</i> , full length, by Delacroix	21	Eastern embroideries mostly on leather for the western market.—Wallets embroidered "Willm. Whitmore, Constantinople Ano. 1676", "Aleppo the 20th of July anno Domini 1688", "John Buckley", arms of Pelham-Holles, 1st D. of Newcastle; Yellow satin panel, arms of Brydges empaling Willoughby	57
Examples of splinted armour—[A] <i>Armour of Nicholas III of Salm Neuburg</i> , German, 1542 (Vienna); [B] <i>Half Armour of Duke of Alva</i> , 1550-51, by D. Helmschmied (Vienna); [C] <i>Armour of Giacomo de' Medici, Marquis of Melegnano</i> (†1555), c. 1535 (Vienna); [D] <i>Armour of A. Barbarigo</i> (†1571) c. 1560 (Vienna); [E] <i>Suit</i> , c. 1560 (Paris, G. 136); [F] <i>Suit</i> , c. 1560 (Paris, G. 137); [G] <i>Anime</i> , c. 1560, formerly attributed to Berton de Crillon (Paris, G. 138)	28	Contemporary drawings.—I—Nude woman, water col. and pastel, by Modigliani	63
Gothic paintings on boards in Scandinavian churches— <i>The Dormition of Our Lady</i> , dated 1494, from N. wall of Råda, Varmland, Sweden	31	II—Pencil, <i>Nude woman</i> , by Gaudier-Brzeska; <i>Portrait of Mlle. G.</i> , by Modigliani	66
		III— <i>Sketch</i> , pencil, by Edw. Wolfe; <i>Sketch</i> , ink, by Nina Hamnett	67
		Han pottery from Mr. Geo. Eumorfopoulos's collection.— <i>Two lamps</i> , <i>Wine-jar</i> , <i>Thibetan mastiff house-dog from a tomb</i>	71
		Canadian 18th-c. ecclesiastical silver.— <i>Hanging sanctuary lamp</i> ; <i>Sacramental flagon</i> by François Ranvoyzé	75

MARCH	PAGE
I—Altar cross with enamels, 12th c. (V.-A. Mus.) .	84
II—Enamels of the school of Godefroid de Claire, from the above (V.-A. Mus.) .	88
III—Enamels attrib. to Godefroid de Claire, from the Stavelot triptych (Mr. J. Pierpoint Morgan, New York) .	89
IV—Enamels of the Hildersheim school, and engraved gilt-copper plaque of the Mosan school, all from the V.-A. Mus. .	93
Utamaro's "Book of Shells," Plate 7, <i>Seaweeds and Shells</i> .	97
Han pottery, from Mr. George Eumorfopoulos's collection. I—Above: <i>Wellhead, Rectangular stand, Hill-censer</i> . Below: <i>Hill-jar, Architectural model, Farm pen and shed</i> .	101
II—Model of two-storeyed walled-tower. Figure holding bottle-shaped vase, physiognomy not Chinese, probably later than Han dynasty .	104
English mahogany tables of the cabriole period belonging to Mr. Percival Griffiths—X— <i>Round flap dining table, c. 1730, and Side-table with brèche violette marble top, c. 1730</i> .	107
XI— <i>Railed tables: tripod with round top, c. 1725, and oblong, with fretted rail, c. 1750</i> .	110
Designs by M. Larionow. I— <i>Decors of "Baba Jaga", Costume of the cat in "Kikimora", Coulisse for "La Soleil de Nuit"</i> .	113
II— <i>Designs for "La Marche Funèbre" and "Histoires Naturelles"</i> .	116
Carpet made by William Morris, "Redcar" design (V.-A. Mus.) .	120
APRIL	
A Monk Reading, by Rembrandt (1661); 32 in. x 26 in. (M. Hjalmar Linder) .	124
Italian maiolica—I—Bacile, <i>Death of Actaeon</i> (Holburne Mus., Bath) .	127
II—Roundel, <i>S. Francis with SS. Bonaventura and Louis of Toulouse</i> (City Art Gallery, Manchester) .	130
Lombard architecture—I—S. Maria in Valle (Tempietto), Cividale: Lunette of western door; and marble sculpture from S. Salvatore, Brescia .	135
II—Baptistery of Calixtus, Cividale; and Aosta Cathedral cloister; sculptured panel .	138
Thirteenth-century embroidery, <i>Opus Anglicanum</i> (British Mus.) .	141
An early Christian mosaic at Deir Dakleh .	144
English furniture of the cabriole period belonging to Mr. Percival Griffiths—XII— <i>Mahogany tea or china table (c. 1745) and Mahogany drawing-table (c. 1750)</i> .	147
XIII— <i>Walnut card-table (c. 1720) and Walnut card-table (c. 1745)</i> .	150
A Byzantine naval standard (c. 1411) (Monastery of S. Croce, Avellana) .	153
MAY	
<i>Satan Smiting Job</i> . By William Blake (National Gallery, British Art) .	164

	PAGE
Some enamels of the School of Godefroid de Claire—V—Altar-cross decorated with enamels, Old Testament types of the Crucifixion, 12th century. By Godefroid de Claire (British Museum) .	168
VI—Above: detail from centre of the cross on plate. V—Below: detail of the Stavelot triptych, with enamelled medallion, <i>The Baptism of Constantine</i> . By Godefroid de Claire (Mr. J. Pierpont Morgan, New York) .	169
John Baverstock Knight— <i>Axbridge Vale, near Cheddar (2733); Teelbullagh from Knocknacarry (2734)</i> (National Gallery, British Art) .	173
Lombard Architecture—III—S. Ambrogio, Milan, pulpit in the nave; S. Ambrogio, Milan, sculpture from west portal; S. Pietro, Civate, stucco, south side of entrance .	177
IV—S. Ambrogio, Milan, the ciborium; S. Pietro, Civate, back of the ciborium; S. Pietro, Civate, left side of the ciborium .	180
A long-case clock by Joseph Knibb .	183
<i>The lady with the Ermine</i> , a composition by Leonardo da Vinci—I—[A] <i>The Lady with the Ermine</i> , by Leonardo da Vinci (Czartoryski Gallery, Cracow). [B] <i>La Belle Ferronnière</i> engraved by Lacroix after (?) Boltraffio. [C] <i>La Belle Ferronnière</i> , by (?) Boltraffio (Louvre) .	187
II—[D] Head of the Virgin from <i>The Adoration of the Magi</i> , by Leonardo da Vinci (Uffizi). [E] Head of an Angel, by Leonardo da Vinci (Turin). [F] Portrait by Ambrogio de Predis (Ambrosiana). [G] The Emperor Maximilian I by Ambrogio de Predis (Vienna) .	190
Leonardo as Anatomist—I— <i>Quaderni d'anatomia</i> .	195
II	198
III	201
JUNE	
Florentine painting before 1500—I— <i>Virgin and Child with Saints</i> , by Francesco Pesellino (Sir George Holford) .	208
II— <i>Scene from the Legend of SS. Cosmas and Damian</i> , by Fra Angelico (National Gallery of Ireland) .	211
III— <i>The Hunt</i> , by Paolo Uccello (Ashmolean Museum, Oxford) .	214
IV—[A] <i>The Coronation of the Virgin</i> , ascribed here to Sogliani (Lady Wantage); [B] <i>God the Father</i> , by Masaccio (Mr. Charles Ricketts and Mr. C. H. Shannon) .	217
Old English glasses with white spiral stems—I .	221
II	224
III	227
Pre-Reformation English silver chalice and paten (Mr. H. Newton Veitch) .	230
The George Eumorfopoulos collection—I—[A] Jar with chocolate-brown glaze, probably pre-T'ang; [B] Three guardian figures—Yama, the God of Death, and two "earth-spirits" from T'ang graves .	233

JUNE (<i>contd.</i>)	PAGE		PAGE
II—[c] Female attendant and a horse, coloured glazes; [d] A lady of rank, a girl on horse-back, and an attendant figure, unglazed, but touched up with pigments	236	XV—Mahogany tripod screens and candelabra stand (Mr. Percival Griffiths)	242
English furniture of the Cabriole period—XIV—Mahogany tripods and candlesticks, c. 1725 (Mr. Percival Griffiths)	239	Tapestry portrait of Princess Dashkoff (Sir C. Hercules Read)	247
		<i>Muhammad and his Companions</i> , Indian miniature, probably early 17th century (Carfax, Ltd.)	251

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"THE ANNUNCIATION" FLEMISH SCHOOL, ARTIST UNKNOWN; $33\frac{1}{4}'' \times 18\frac{1}{2}''$

AN UNPUBLISHED FLEMISH PRIMITIVE BY TANCRED BORENIUS

BOTH from its artistic qualities and the problem of *expertise* suggested by it, unusual interest attaches to the Flemish 15th-century picture of the *Annunciation*, here for the first time reproduced by kind permission of the owner, a private collector in this country, by whom it was lately acquired in the London art market, no information being available as to the previous history of the panel. At first sight, the artist to whom, by preference to any other, one's thoughts turn before this picture, is perhaps Roger van der Weyden; in the severely monumental disposition of the lines and masses, and the brightness and luminosity of the scheme of colour, a close affinity to the art of the great Brussels master is clearly seen; but the character of the modelling, with its pronounced flatness, is unlike Van der Weyden, and the actual shades of the tints employed point also to an artistic individuality distinguishable from that master. Moreover, in the types of face and certain other details of form, there is much to remind one of Hugo van der Goes, whilst the drawing of the

interior, with the steep perspective of the floor, and the window through which a stretch of wooded plain is seen, call to one's mind the architectural setting of the Maitre de Flemalle's two wings of a triptych in the Prado. Clearly we are here face to face with an artistic personality of the second half of the 15th century, to whose identity, for all his affinity to various other masters of the Flemish school, certain characteristics—notably the very personal bias apparent in the scheme of colour, dominated by the contrast between the pale blue of the Virgin's robe and the faint yellow of the Angel's—would seem to offer a very definite clue. Exactly who the painter is I must leave to the decision of those who have gone more deeply than I have into the questions of artistic identity in the Flemish primitive school. The main purpose of these lines is to draw the attention of students to this important and hitherto unnoticed example, which—it should be added—is on the whole in excellent condition and absolutely pure and “unrestored”, though possibly it has lost some of its glazes through a somewhat drastic process of cleaning.

THE TESSELLATED PAVEMENT OF UMM JERAR BY O. M. DALTON

THE article on the late 6th-century mosaic pavement of Shellāl, S. of Gaza, by Capt. Martin S. Briggs, published in May of last year (Vol. xxxii, p. 185), has already introduced readers of *The Burlington Magazine* to a fine example of the tessellated floors produced in the Syrian area during the centuries preceding the Arab conquest. By the kindness of Capt. F. M. Drake it is now possible to reproduce on a somewhat larger scale the drawing of a second pavement published by him in the “Quarterly Statement of the Palestine Exploration Fund” for July, with the addition of a few details from his sketch book. This pavement was discovered in 1917, not long after the Shellāl example, at a spot called Umm Jerar on the bank of the same watercourse, the wadi Ghuzzeh or wadi of Gaza, though some distance further west, and only four miles S.E. of the town. As at Shellāl, it served to ornament the floor of a small church or chapel crowning a low hill, and was probably also near a frequented ford. The principal compartments of the two mosaic floors approximate to each other in superficial extent; their comparative artistic value is rather difficult to determine from water-colour drawings which differ considerably in style and feeling. Comparisons

are what they are, and in the present case exceptionally perplexing, since each artist appears to have seen the rival pavement and to have been instantly convinced of the superiority of his own. Capt. Briggs says of the work at Umm Jerar that it is smaller and less refined in detail than that with which it was his own fortune to deal; Capt. Drake affirms that the pavement of Shellāl is outclassed by that of Umm Jerar alike in beauty, workmanship, and size. In the absence of photographs upon a large and equal scale, and of fuller descriptions than any yet provided, we must form our own conclusions on the evidence before us, which seems at least to justify the assumption that the mosaics are not far removed from each other in their date¹.

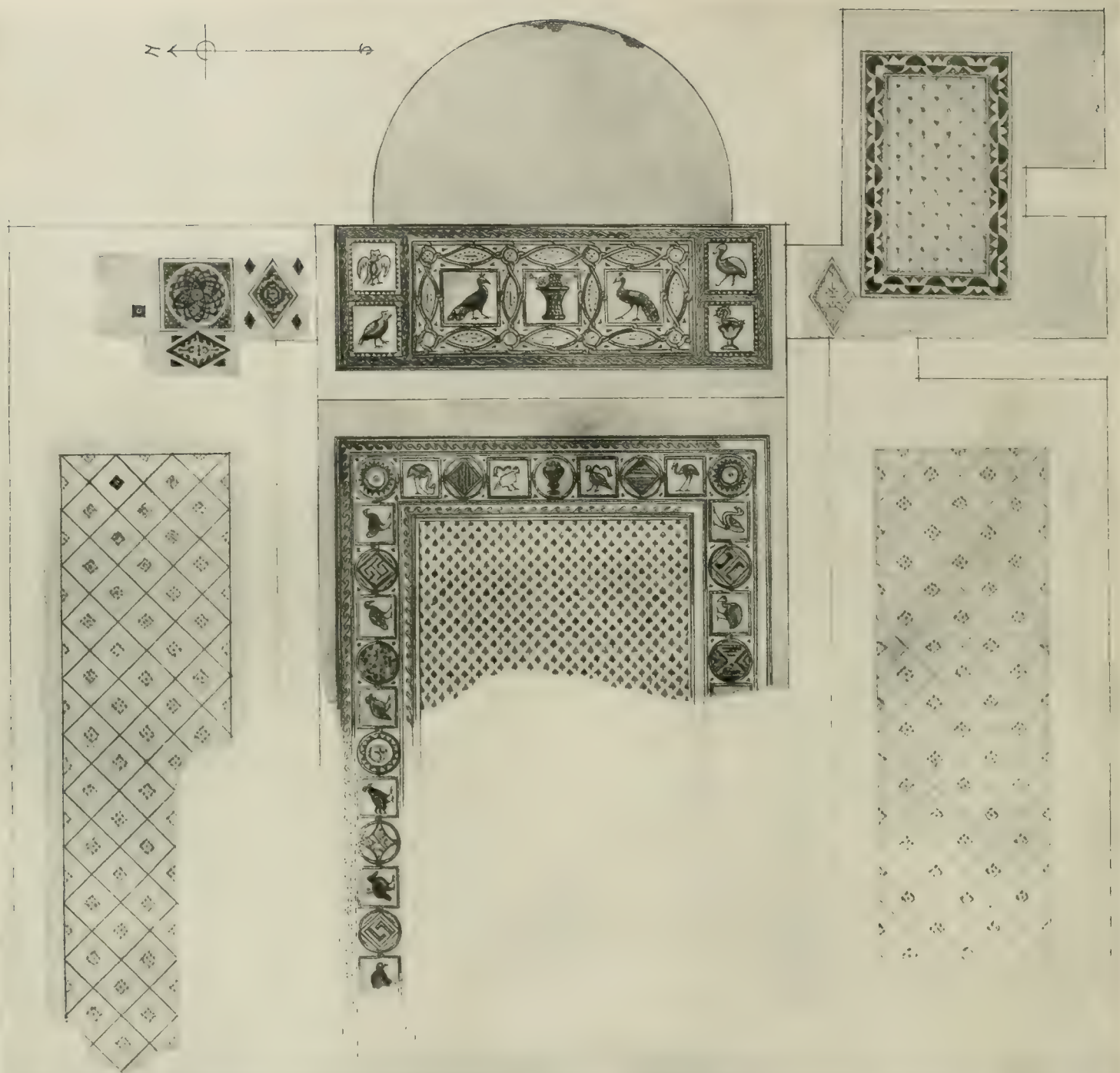
¹ The tesserae which form the Umm Jerar pavement are of imported marble, like those at Shellāl, where the colours were brown, yellow, black, white and various shades of red, with a green compared by Capt. Briggs to malachite; the greens at Umm Jerar are considered by Capt. Drake to be of vitreous paste, an unusual material in a floor destined to be trodden by many feet, and as a rule employed only upon walls. The variety of the marbles permits fine gradations of tone and a rich scheme of colour unattainable at the same period in the West, where marble from the Mediterranean countries was no longer easily procured, and conditions, economical and social, were adverse to the prosperity of the mosaic art. There is no question here of the use of inferior substitutes; the sea was open to Byzantine shipping, and the resources of the islands and of Greece supplied all that the craft required.

The mosaics are disposed in panels corresponding to the parts of the church which they adorned. The largest occupies the nave, and is flanked by two narrower compartments in the two aisles more simply decorated with diapers. The narrow tranverse panel before the eastern apse is, as its place demands, the most ornate of all, and has among its figures subjects symbolic of the Eucharist. Smaller panels are of less importance. Fragments with geometrical designs are seen on the north side; on the south, projecting eastward of the apse, is a complete small pavement, enclosed in a rich foliated border, and apparently once covering the floor of the *diakonikon*. In considering all this work we are impressed even more than is commonly the case with the affinity between mosaics and the carpets from which they probably descend; this is especially marked in the nave-mosaic, where the enclosed field, with its plain diaper of formal leaves and well proportioned border, suggests at the first glance the work of the carpet-weaver's loom. The designs are appropriate to their purpose. We feel that we have in this decoration something more perfectly adapted to its end than the mythologic groups of the earlier Roman style, which transgress the limitations of the art as fatally as, for example, the later mosaics of San Marco at Venice, compared with ancient and more formal work. If we more narrowly regard the subjects represented, we note the intermingled naturalism and symbolism characteristic of Christian ornament at this period. A lively interest in birds and beasts had always flourished from the Valley of the Nile to that of the Euphrates; but from Ptolemaic times this was stimulated and informed by the natural history of scientific Alexandria; and when the new religion rejected all pagan mythologic figures but the few (Orpheus, Psyche and the like), which could be made to serve as Christian types, an ordered wealth of animal motives was ready at hand to supplant the banished gods. The zoologic character of East Christian ornament after the 4th century is largely explained by these causes, to which, for instance, we may ascribe the invasion of early illuminated manuscripts by birds and quadrupeds perched upon the arches of Eusebian canons or crowded round the bases of the columns underneath. But since with the lapse of time the church became more and more the chief patron of all art, symbolic creatures generally find a place amid the naturalistic forms, though they no longer predominate, as in the first centuries after Christ. Thus here at Umm Jerar we see in the panel before the apse, centrally placed as befits a spot near the altar, the symbolic peacocks flanking a basket of grapes, while in the outside squares to right and left a bat and a water-bird of stilted gait assert the

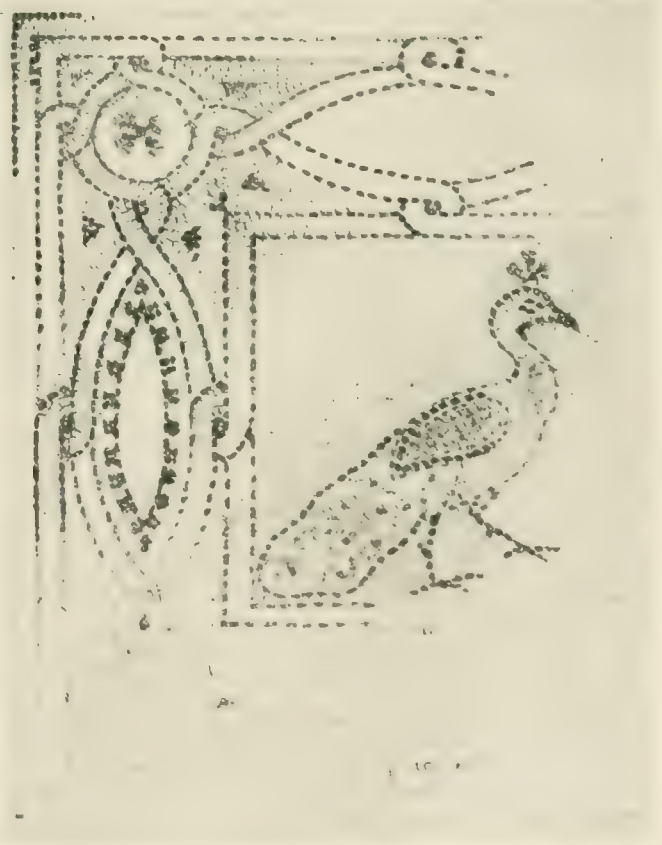
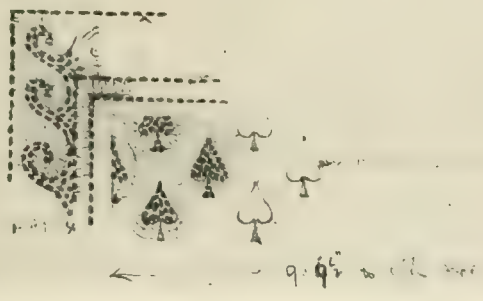
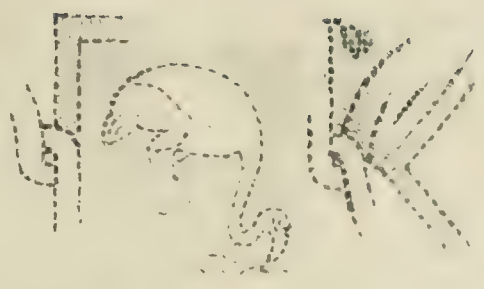
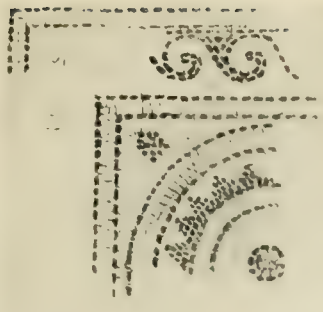
secular spirit. A like opposition is observed in the subjects of the two lower outside squares. In that to the left is an ordinary bird. But on the right is seen a bird with radiate nimbus, apparently nested among sticks in a chalice, and perhaps representing the phoenix, symbol of the Resurrection; if so, the chalice, by a kind of mystical substitution, would replace the altar upon which, according to the Physiologus, the sacred bird burned itself in the city of Heliopolis. The subject, treated in this manner, is, if not unknown, at least exceedingly rare. The phoenix, though well established in the literature of early Christian symbolism, is but moderately conspicuous in art even in its more familiar association with the palm tree, but seems more likely here than the dove, the only plausible alternative. For, in the first place, the slender neck is undovelike, and in the second, to suppose the dove nesting in the bowl of a chalice would be an over quaint conceit, more suited to the fancy of our metaphysical poets of the 17th century than to that of early Christians. The animal art of the mosaic pavements, whether symbolic or direct, compels our admiration by virtue of its truth and vigour; it is full of life, a great quality when it is remembered that mosaics were copied from stock designs, and not directly inspired by nature. Before leaving this part of the subject we may note a detail suggesting an influence from Persia. The ribbons which flutter from the necks of the doves flanking the chalice filled with grapes in the upper border are just such streamers as the Sassanian artist attaches to the limbs of beasts, divinities and men.

A few remarks may be added on the geometrical and conventional ornament of the panels. We see here guilloche and narrow scroll borders repeating classical designs, side by side with methods of framing single figures introduced in rather later times. Among the latter are the systems of intersecting circles round the peacocks and basket in the upper panel, and the circles and squares interconnected by running loops bordering the larger panel below.¹ Features of this kind appear as early as the 4th century in the mosaics of Sta. Costanza at Rome. They had become general in decorative sculpture and mosaic in the 6th century, and are found in the frescoes of Bawit in Egypt and in the well-known MS. of Dioscorides at Vienna. Other mosaics of Palestine present examples of their use, as, for instance, the well-known floor with Orpheus at Jerusalem, but more particularly a pavement discovered on the Mount of Olives in 1893, where the whole field is covered by a network of such linked circles and squares, most of which hold

¹ [These details are more clearly seen in the reproductions of Capt. Drake's pencil drawings than of his architectural plan.]



The tessellated pavement, of (?) about the middle of the 6th c., unearthed in 1917 at Umm Jerar, S.E. of Gaza, from a coloured plan, with details from photographs, all by Capt. F. M. Drake, R.E.



Details of the Umm Jerar pavement, from sketches by Capt. F. M. Drake, R.E.

isolated birds; this scheme of framing is characteristic of the Christian East, and survived into the later Byzantine periods. Attention may further be drawn to the foliated border of the *diakonikon*, since it well illustrates the wide dissemination of favourite designs in post-classical times. This identical border is found as far apart as Palestine (in the above-mentioned Orpheus mosaic) and the North African Byzantine province now included in the French colonial dominions, where it occurs on a tomb of martyrs at Enfida²; further instances of such identity in territories widely separated from each other might readily be adduced. Other points of ornamental detail might call for comment were this the place for discussion of such detailed matters. Two only can be here noticed. The first concerns the fret-like designs in some of the circular compartments on which something is said below; the second relates to the use of diaper ornament covering the whole field, as we see it in several panels of the Umm Jerar pavement. The practice of surrendering all the central space to a mere repeating pattern without salient features admittedly reached its climax in Mohammedan art. But the supersession of the principle that a design should have a centre to which all else must stand in a subsidiary relation was a very gradual process which began long before the 6th century of our era; for an early example, though doubtless not the earliest of all, the mosaics of Sta. Costanza may again be quoted, where diapers are found in the annular vault round the church; even the floor mosaics of the imperial Roman epoch show tendencies in this direction. It is therefore unsafe to assume that a mosaic in which diaper is freely used must necessarily be later in date than one in which this kind of ornament does not appear, and there is no reason to regard the Umm Jerar mosaic as posterior to that from Shellāl upon this ground. The use or rejection of formal diaper may well have been a matter of individual taste in the workmen employed.

The mosaic pavements of the Christian East, like the illuminated MSS., illustrate many of the motives and schemes of ornament which are of special interest as having been transmitted westward, notably to the Frankish empire, in the centuries immediately following the barbarian invasions. Umm Jerar is less conspicuous in this regard than Shellāl. But the patches of fret-pattern constrained into the circles in the border of the largest panel recall earlier examples from the Syrian region of revolutionary treatment applied to the regular Greek fret; such are details of ornament in the early Frankish Gospels of Godescalc and in Irish decorative art. The border of the Shellāl mosaic, a band of fret spaced so as to alternate with rectangles contain-

ing birds and other motives, belongs to a type familiar in the decorative sculpture, wall painting and illumination of Syria and Egypt. But we find the same style of border copied by the early Frankish illuminators, whose constant dependence upon East Christian designs is proved by other and more considerable loans; an example occurs in the 8th-century Gospels of S. Médard, a book which, like the Gospels of Godescalc, is specially important for evidences of oriental influence. Finally it may be remarked that the treatment of the fret from Shellāl as if it were of ribbon set on edge (the so-called "ribbon fret" so popular in the West during the earlier Middle Ages), already occurs in the 3rd century frescoes of a catacomb at Palmyra, while the crossing of the lines in such a manner as to suggest a *swastika* is of frequent occurrence in the early art of the Christian East, alike in Syria and Egypt.

An inscription on the Shellāl mosaic gives its date, reckoned by the era of Gaza, as A.D. 561-562. In the above notes it has been throughout implied that the present example is of much the same period, because the style and details of its ornament correspond with those found in other work of the time. The existence of fine workmanship at such a date in regions now deserted and remote need excite no surprise. While the empire in the West was distracted by civil war and barbaric invasion, the Byzantine provinces enjoyed immunity down to the 7th century. There peace and patronage, the two conditions essential to a slow and costly art, were both continuously present; the frontiers of Syria remained unviolated until the Persian inroad at the beginning of the 7th century, while throughout the Church acted as the best type of patron—the type which does not die. The tessellated pavements of Madeba beyond the Jordan, a place remarkably rich in floor mosaics, are for the most part of the 6th century, and it seems clear that the last hundred years or so before the coming of the Arabs were marked by prosperity in most parts of the country. It is thought by some that even after the victory of Islam good work continued to be produced for many years, since the first Moslem rulers showed little fanaticism, and even took pleasure in mosaic art themselves. We need not, however, come down so far in the case of the Umm Jerar pavement, which may perhaps be placed about the middle of the 6th century.

It is pleasant to indulge the hope that with the new settlement of the country and the ultimate excavation of such Byzantine ruins in Northern Sinai as those visited by Messrs. Woolley and Lawrence, and by the Austrian traveller Musil, yet more pavements may come to light³. Although the area south of Beersheba has always been

² E. H. Freshfield, *Cellae Trichorae*, Vol. II (1918), p. 141.

³ [We hope that drawings by Capt. Drake of a third mosaic, discovered during the advance, will reach us shortly.—ED.]

poor in water, it seems, in Justinian's time, to have supported places of some size on the line between Gaza and Akaba; their existence is probably to be explained by the important trade in silk, much of which is believed to have entered Byzantine territory by this route. In any case, the remains include ruins of numerous churches; and if small chapels by the fords of the Wadi of Gaza were furnished with floors of such high quality, we may expect at least equal work on the

site of townships whose inhabitants profited by an important carrying trade. Meanwhile it is matter for much congratulation that our army of the East should have contained not only many men interested in evidences of an ancient civilisation and desirous of their preservation, but also a Captain Briggs and a Captain Drake, endowed with the accomplishment and the enterprise which has enabled us so soon to share the privilege of these discoveries.

THE EUMORFOPOULOS COLLECTION—I BY SIR C. HERCULES READ

AN EARLY CHINESE BRONZE



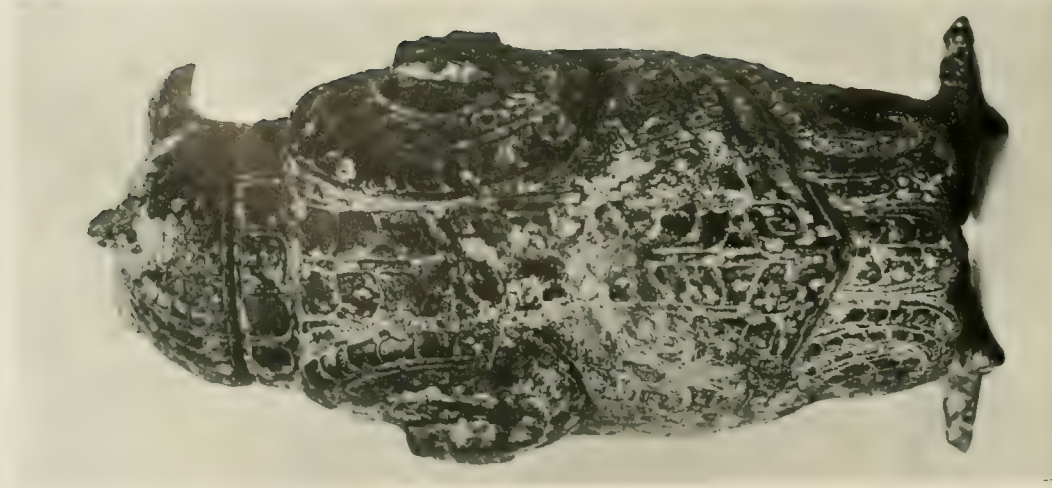
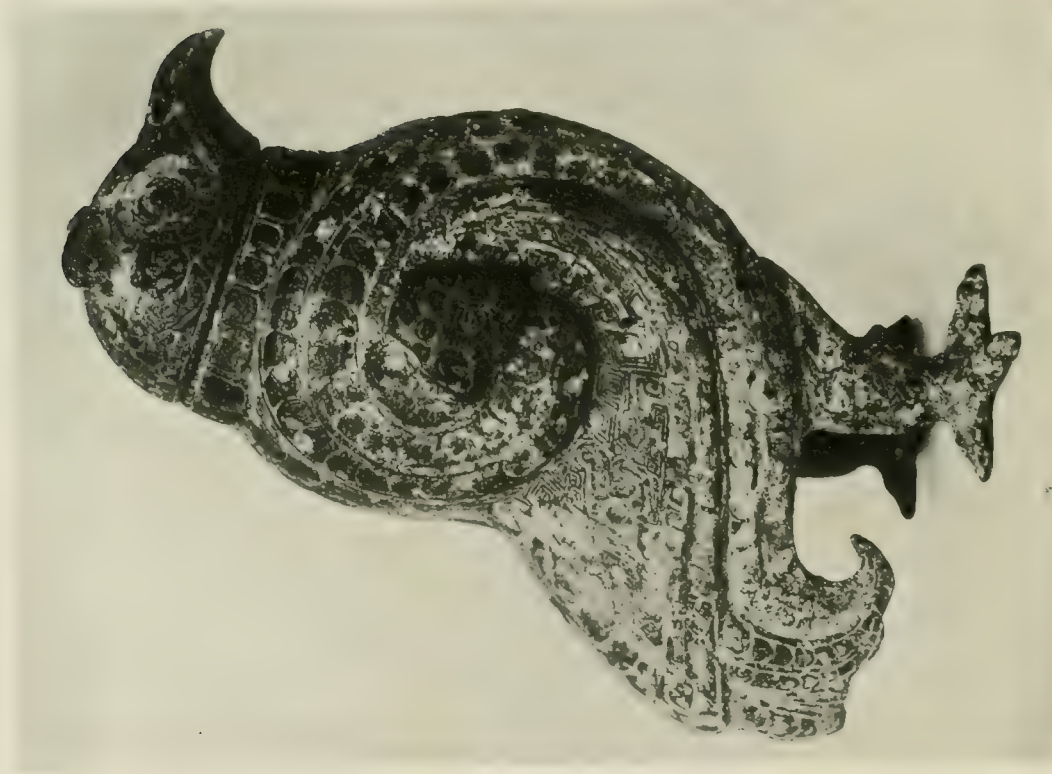
HE unfolding of the story of the real art of China before the eyes of the western world has evolved numerous problems that will take many a long and studious year for their solution. In some ways the Chinese puzzle is not unlike that of the early ages of our own civilisation. There we are able to find a place in European chronology for an implement of the Bronze age, undated in Britain, but so closely related to others of the more advanced civilisations of the Mediterranean that the comparative method easily finds its place. By this and similar methods the whole chronology of pre-history in our islands has been built up. In China we are at once met by the real difficulty that in hardly any instance is the buyer furnished with the story of the finding of any relic of art, and thus has no indication beyond its inherent artistic qualities by which he can assess its age. This is a serious matter, more so in China perhaps than elsewhere, and until explorations are undertaken by competent persons and careful records are kept of the details of every find, and the associated groups are kept rigorously apart, we shall make but little progress in the accurate dating of early Chinese products. The difficulties are greater in China than in the West, inasmuch as, apparently from the most ancient times of which we know anything, the cult of the antique has been a ruling passion. In its modern guise it is very clear and fortunately as easily detected. The bronzes of the 15th century, for example, are much esteemed, and the number of such pieces bearing the Siouen-te date but made in the 18th century must be legion. And so it has been for the past two thousand years, the Chinese virtuoso ever demanding close reproductions of the art of his forefathers. Of these, it is only reasonable to believe that a proportion were made with intent to deceive the native expert, and if they had success with him, the unlucky western buyer would stand but a poor chance. Thus, for no other reasons than these, carefully

organised exploration is the only remedy, wherever antiquities are found in the earth. In the case of bronzes this is more especially true, from the extreme competence of the Chinese in all metallurgical operations, enabling them to imitate all the appearances of extreme antiquity. That the confiding Western collector buys and cherishes many such reproductions there can be little doubt, but he would be a bold man who would undertake to separate the sheep from the goats except in rare or very obvious cases. Sober reflection leads one to question such attributions of antiquity, merely as an abstract proposition, while experienced travellers in China bring more direct criticism to bear. At the best an atmosphere of doubt and scepticism is created, and will never be dispelled but by the evidence of the spade.

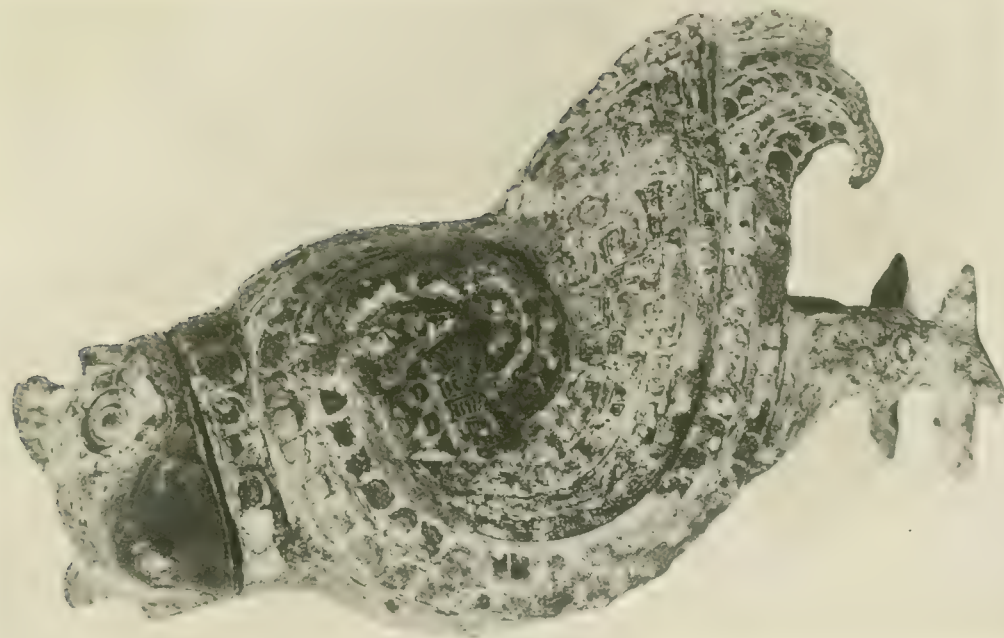
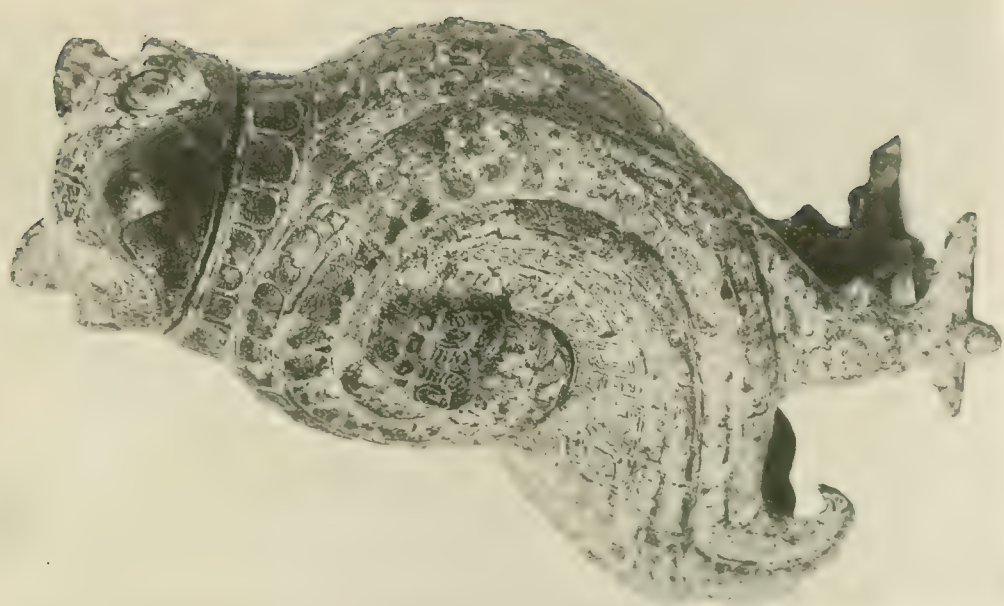
Saddening thoughts of this type, however, can be dismissed at times when one is confronted with a work of art whose qualities are independent of age or country. Such pieces are rarely found, but when they occur they insist upon recognition and all doubts vanish.

That the little figure of an owl from Mr. Eumorfopoulos's collection, intended as a libation vessel, and shown in the PLATES, belongs to this small class there can be no room for question. Without exception, every collector or amateur who has seen it has fallen an instant victim to its charms, so potent is the grip it lays upon every understanding mind. It bears the same relation to the more usual Chinese bronze that a head by Scopas or Praxiteles would bear to a bust of Hadrian. Such is the immediate effect, and analysis of its artistic structure serves only to emphasise it. Half convention and half naturalistic, the two parts are so subtly blended as to produce what is essentially a bird, with every bird-like quality¹, standing with a kind of impudent force, which while it is expressed in every line of the creature, is perhaps more clearly brought out in the sturdy legs that support it so

¹ The Natural History Museum has determined that it is a Scops owl (*Otus stictonotus*).



Chinese bronze libation vessel, representing a Scops owl (*Otus scioctetus*), height 8 $\frac{1}{4}$ " (Collection of Mr. George Eumorfopoulos)



Other views of the same vessel

satisfactorily. Satisfaction is, in fact, the word that may be applied, not only to the beholder but to the bird himself. Every view gives ample proof of the artist's success in showing us a creature entirely content with itself and its appearance, and in all respects full of vitality. This last quality is stronger in the bronze itself than in the plate, from the head being loose and capable of adjustment at any angle, as is seen from its various poses in the plates. It is but rarely that the lid and vessel are found together.

Almost the whole surface is covered with ornament, in greater or less relief. The main lines of the wings are outlined by a snake whose tail forms one of the main feathers of the tail of the bird. The head is within a spiral on the bird's shoulder and is hardly snake-like, being furnished with two curved horns. The whole surface is covered with a fret design, each fret being coiled upon itself and without intersecting lines. There are remains of an oxide on these that may indicate that this rich surface pattern was originally inlaid with other metal. On the breast is the common design of a kind of lion mask spread out. As a piece of bronze casting it leaves little to desire, the average thickness of the body being about $\frac{1}{8}$ of an inch, and the core was evidently made with great care, such small projections as the ears being hollow. The whole surface has oxidised considerably, the design on the breast being thereby much destroyed. The legs still show signs of ornament, and may well have been plated with silver. The colour of the surface, while in the main green, shows great variety of tint; where it has changed into malachite it becomes a bright glistening green, while small siliceous pebbles are embedded in the oxide nearly everywhere, notably at the backs of the ears and under the claws. This is a slight clue as to the kind of place in which the bronze has lain for so many centuries—clearly a sandy spot with water near by, perhaps the bed of a stream.

It is singular that in none of the Chinese works on ancient collections is any figure of a bird of this kind, and in existing collections there is but one that is of the same type. This is in the collection of Baron Sumitomo of Osaka, figured in "Kokka" (No. 336, May 1918, $8\frac{1}{8}$ in. high). It is there described as one of the gems of the owner's collection, and, on the analogy of a terra-cotta

bird in the Imperial University in Tokio, is attributed to the Han dynasty. Except as regards the feet and tail, the Sumitomo owl is of the same general design as Mr. Eumorfopoulos's, but singularly wanting in spirit and vitality. The feet and tail are both conventions and combine to support the bird. Thus the first aspect is tame and unnatural, having none of the animation and bird-like character of our specimen, where the naturalistic quality is so much enhanced by the skilful modelling of the bird's sturdy legs.

Another bird must be mentioned, though it belongs to a remotely different class. This is the "eagle" belonging to Mrs. Eugene Meyer². It has more the appearance of a parrot, but being at any rate a bird and attributed by the committee to the late Chou dynasty it must be mentioned here. An unbiased comparison of the three birds makes it very clear that neither Baron Sumitomo's nor Mrs. Eugene Meyer's can have any but the remotest connection either in date or in artistic quality with that of Mr. Eumorfopoulos. This last stands apart in unquestioned supremacy, and up to now without a rival. Its date is at present a problem. One learned Chinese authority sets it down as Shang, "though the style of such things must have continued at any rate into the early Chou centuries." We have seen that Baron Sumitomo's claims only to be Han, while Mrs. Meyer's, evidently by far the most recent of the three, is set down as late Chou. Wherever the truth may lie in these very conflicting dates, one thing may be taken as sure and that is that in the owl of Mr. Eumorfopoulos we have an example of the finest period of Chinese bronze work.

[P.S.—It may not be out of place to call attention to an article in the "Museum Journal" of the University of Pennsylvania for June 1918. It contains an interesting account of two early China bronze vases attributed to the Chou dynasty, and bearing ornament of an early type. The writer, Mr. C. W. Bishop, has some interesting speculations on the origin of Chinese bronze culture, deriving it from Siberia about 3000 B.C., a date that at first sight seems a good deal too remote.]

² *Exhibition of Early Chinese Pottery and Sculpture*. Metrop. Mus. of Art, New York, 1916, No. 340.

RECENT ACQUISITIONS FOR PUBLIC COLLECTIONS—VII BY ROGER FRY

FRENCH PAINTINGS—THE NATIONAL GALLERY



WITHOUT knowing the practical difficulties which may have arisen in arranging the display of these recent additions to our National collection, one may be doing in-

justice to the authorities, but I confess to a feeling of disappointment at the general appearance of Room 19, where they are now hung. For, in fact, it is a very long time since the National Gallery has been so much enriched as in the last

few years, partly by the Layard Bequest and more recently by purchases from the Degas sale ; and yet crowded as the pictures are in a small room, with but little design in the hanging, they do not produce the effect which they might. The primitives alone would have admirably filled this small gallery, and given adequate space for their display. However, the present arrangement is only temporary. I allude to it chiefly to deprecate any sense of disappointment which may be felt at this extremely important addition to our artistic treasures.

For, in fact, this room contains two or three pictures which are likely to be recognised in time as amongst the finest in the whole National collection. To begin with the primitives—the *Masaccio*, already published in *The Burlington Magazine* (Vol. xx, p. 70, November 1911), is one of the supreme masterpieces not only of the Italian renaissance but of all time. It reaffirmed for the 15th century that standard of design which Giotto had posited once for all, for Florentine art, a standard which the Florentine alone of the Italian schools never quite lost sight of, though it was but rarely that even they attained to it so completely and with such a pure intensity of form as is here seen.

Of the Venetians, until Giorgione realised the idea, only Gentile Bellini had fitful and uncertain glimpses of it. One can guess at something of that formal completeness in the planning of the contour of his portrait of the Sultan, though one has only the contour to go by, since every square millimetre of the surface seems to have been repainted beyond recognition. It was probably an utter wreck before some enterprising dealer took it in hand, so that no restoration would be possible. In his big composition of the *Adoration of the Magi* he is anything but Florentine. He follows the purely picturesque and descriptive methods of his father, Jacopo Bellini, spreading his figures in vaguely rhythmic but unco-ordinated grouping along the whole length of his too panoramic canvas. Nearly all Carpaccio's most pleasing notions are implicit here, even to the romantic motive of distant sunlit sea and vaporous mountain range. The picture is dark and heavy in colour, and was probably painted too thinly on a dark ground so that by now the lighter tones stand out discordantly. As a whole it is a dull but curious failure, but here and there its detailed forms reveal the great draughtsman that Gentile undoubtedly was. The Virgin is a splendid figure and hardly less beautifully characteristic is the man to the extreme left.¹

The Bramantino *Adoration* is a charming picture and full of the oddly personal quality of this derivative painter ; for he was both an imitator

and a personality. It was done at the moment when the delightfully naive painter of the Cologne picture first tried on Mantegna's cothurnus. It is essentially a theatrical treatment, but in a vein so stately and austere, as to be really impressive in spite of its fundamental thinness and want of imaginative grasp of form.

For the rest, the primitives, with the exception of the Pesellino altarpiece, the little Parentino (reproduced in our last number), and the big Montagna (which, however, is inferior to the examples we already possess), are by quite minor and negligible artists.

Coming to later masters, a big Palma Vecchio does little to help the foundering reputation of that tiresome painter. On the other hand, the minute head of a saint by El Greco is superb. It is perhaps the only work here by a really great colourist, and its dull harmony of greyish red flesh tints, blue grey and dull indigo is felt with a peculiar depth and intensity. It makes one regret more than ever that we were not fortunate enough to acquire the great El Greco that was sold for a comparatively modest sum at the Degas sale.

The Masaccio and El Greco apart, the great interest in our new acquisitions centres in the 19th century French school, hitherto so scandalously unrepresented in England. At last we have some works by Ingres to add to the one example which the Lane collection so recently supplied. *The Portrait of Monsieur Norvins* is not perhaps as interesting in design as some of the other portraits that belonged to Degas, but it has the great advantage of being in perfect condition, which is by no means always the case with Ingres's paintings [PLATE]. For Ingres the colour is unusually harmonious and rich—an easily achieved harmony no doubt, of warm black and dull reds, but definitely a harmony. The idea of making the curtain almost the same colour as the wall is a subtlety that surprises one in Ingres. But it is the design of the mask and the subtle compulsion of the features within it that will make this picture so invaluable an object of study for artists.

But, perhaps, the greatest delight of the collection is the little *Roger and Angelica*, [PLATE]. It is strange to me that Ingres has ever been accepted as a great master, seeing how carefully he hides his amazing beauties beneath a repellent exterior. I can imagine many people being too much shocked at this tea-tray surface, so licked and polished is it, so tight and dry, ever to penetrate to the surprising felicity and originality of the design. The colour, no less than the surface quality, is calculated to repel at first sight, with its dirty, yellowish, grey green and faded terra-cottas, its general dowdiness and insipidity. But even here, if one can never get a sensual satisfaction there is a kind of intellectual delight

¹ Reproduced in *The Burlington Magazine*, Vol. xxix, p. 140 (July 1916).



Roger et Angélique, by Ingres, oil on canvas, 18 $\frac{1}{4}$ " x 15 $\frac{1}{2}$ " (National Gallery)



Portrait of Monsieur Norvins, by Ingres, $38\frac{1}{2}'' \times 31''$ (National Gallery)



Portrait of Baron Schwiler, by Eugène Delacroix, signed, oil on canvas, 90 $\frac{1}{2}$ " x 59"
(National Gallery)

in the recognition of a definite purpose and deliberate plan. And always the calculation is to lead up to, or, let us say, not to distract from, the astonishing discovery of the design—this unexpected balance of two entirely dissimilar masses about a central void, the endless correspondences and countersigns that make up their diverse symmetry. It is one of the rarest, strangest devices for attaining a balanced unity that ever artist hit upon, and it has that inevitability, that compactness and resistance, that only great designs possess.

Beside Ingres, how Delacroix [PLATE] "dates"! One never thinks about the *Empire*, before Ingres; before Delacroix's portrait of Baron de Schwiter, one thinks at once of 1830, of Werther, of de Musset, of the whole delightful and ephemeral intoxication of Romanticism. And yet it is a splendid Delacroix, one of his best works. I understand a little, only a little I fear, before this, of what Delacroix has meant to so many French artists who would never have dared to compare themselves with him, but whom we now acclaim as greater successors. Certainly it is understood as colour; every note in it has its sentimental intention, from the pearly tones of the diaphanous hand—a masterly piece of painting—to the twilight blues of the distance and the morbid violets of the exotic flowers, and perhaps most of all to the beautiful coolness of the blacks. Certainly the effect is realized, the intensity and sensibility of the face, the elegant melancholy of the figure and the "poetical" charm of the landscape; but it is through its associations that the appeal is made, as description and evocation, not as creative form. Still here we have at last Delacroix indeed, and for that we must be thankful; no one can understand the movements of 19th century art without constant reference to his influence. Indeed, with Delacroix on the one hand and Ingres on the other, we can almost

calculate the trajectory of French for fifty years.

One other French picture is of extreme interest and beauty—the little early Corot, a masterpiece of design which to a superficial glance might pass for any charming rendering of the Roman Campagna, but which is also something altogether rarer and more important. Corot was not always happy, even in those early years when he was a serious and inspired artist, as witness the little picture of the Lane Collection of the same date, which has no merits but those of descriptive observation. But here Corot is at his very best, and that was so good that it remains one of the mysteries of psychology that he should ever have become the fluffy sentimentalist who has been the delight of the innocent millionaire.

The Manets scarcely demand much attention. One is a hurried sketch, inchoate and undistinguished in design, with a certain charm of colour; the other is a fragment of a big composition, which Degas spent years in trying to piece together. The composition represented the execution of the Emperor Maximilian. The dealers, finding it unsaleable, cut it up into a number of pictures which they were able to dispose of. Degas was outraged by this treatment of a great artist—a hatred of commerce was one of his ruling passions—and bit by bit he bought up the fragments and stuck them on to a canvas of the original dimensions. He used to show it in his studio with growls and imprecations at the profiteers of art. It may be difficult to show the whole work, which still has gaps, but in deference to Degas's feelings it might be well to attempt it. The gaps might, perhaps, be filled by a mere neutral grey of about the general tone of the picture so that the composition could be understood. This fragment, though it is well painted enough, has too little meaning, and even that somewhat misleading, in its present state.

THE ANIME—NOTES

BY F. M. KELLY



Y purpose in the following notes is to draw attention to a variety of defensive body-armour of which the Earl of Pembroke's "Montmorency" suit¹ is a good example; I mean what is generally known as "splinted" armour, that is armour composed of a series of overlapping strips of metal ("splints" or "lames") riveted either to one another or to underlaid

cross-straps of stout leather. As a protection for the joints of the limbs these are of course general; they are far rarer as an element of construction in the breast- and backplates of existing armours. It would seem none the less plain that the principle extends over most countries and back into a remote antiquity. Indeed we may fairly regard it as a mere variant or development of ordinary scale-armour of which the antiquity and ubiquity are common knowledge. The laminated lorica of the Roman legionary, often portrayed, e.g. in the Trajan Column, belongs to the same family, and further instances occur in reliefs representing Sarmatian and Parthian cavalry, a point worth

¹ In a controversy that arose in 1917 touching the "Wilton suits", the disputants on either side, as if by common consent, focussed practically all attention upon this suit. The harness purporting to have been taken from the Duc de Montpensier received but scanty notice.

recalling presently². This is assumed to be the type of armour termed by late Greek writers *φολιδωτὸς*³ (= reptile-scale) as opposed to *λεπιδωτὸς*, the normal fish-scale or "plumated" pattern.

With the decay of the old Roman tradition and the rise of chivalry the use of the laminated cuirass (as likewise of back and breast, each formed of one solid plate) appears to have fallen into abeyance, although true scale-armour continued in a measure to hold its own. But from the 11th to the 13th century inclusive mail—"chain-mail", as it is termed in latter-day parlance—is almost the only wear for the warrior of any pretensions; it constitutes in fact the greater apparent portion of knightly defensive equipment till about the middle of the 14th century. M. Buttin, in his very able essay on "Le Guet de Genève", has shown that armour of scales or small, overlapping, riveted plates covered with leather or textile fabric can be traced as far back as the close of the 13th century. This is the type of armour generally known in the 15th and 16th centuries as "brigandine" (Fr.: *brigandine*, *cuirassine*—It.: *corazzina*—Sp.: *coracina*—Ger.: *Korazin*). There is evidence, not only from texts and monuments, but fortunately also from actual remains⁴, that splints likewise were revived and similarly treated.

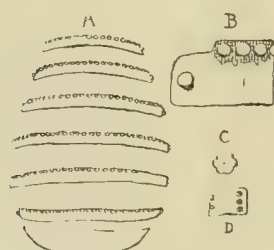


Fig. 1.—Armour lames from ruins of Tannenburg (burnt 1399). A, Lames of breast-plate. B, Part of lame with fragment of textile covering. C, Rivet-head. D, Splint with rivets

It would in fact appear to have been the regular practice in the 14th century to cover the body-plates—scales, splints and even solid plate-cuirass—with leather, cloth, velvet, silk, etc., often richly embroidered or diapered, so that where the rivet-heads are not in evidence on the surface the metallic defence is effectively *camouflé*. It is excep-

² Cf. below the remarks on the popularity of the *anime* in Hungary and Poland.

³ E.g., by the writer of the article *Lorica* in Smith's *Dictionary of Greek and Roman Antiquities*, q.v.

⁴ Cf. Hefner-Alteneck. *Die Burg Tannenburg*. The ruins of this old Hessian castle, destroyed by fire in 1399, were excavated in 1849. Among other interesting finds was a complete set of splints for the breast and back, retaining traces of the nailed-on covering of velvet [FIG. 1]. Hewitt alone of English writers seems alive to the significance of this discovery.

⁵ The armorial surcoat or jupon, effectively veiling whatever lies beneath, is in universal use.

countries save in the armour of the thighs, and more rarely in the greaves⁶. The knightly effigy at Ash, c. 1350 (*vide* Stothard's "Effigies" and Prior & Gardiner's "Account of Mediæval Figure

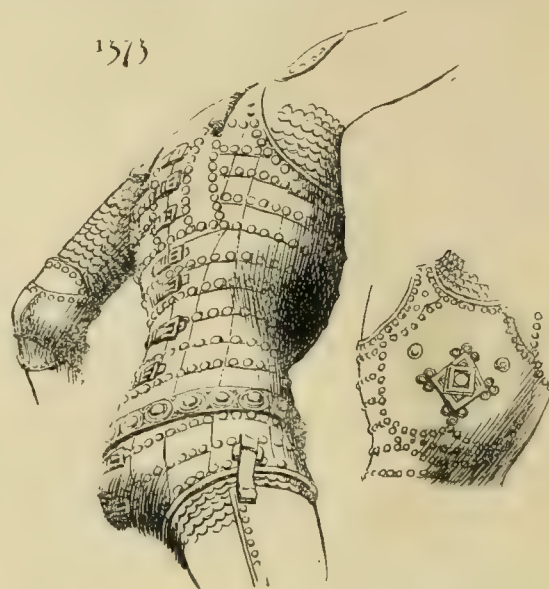


Fig. 2.—Splinted bode, from bronze equestrian statue of S. George, 1373, Hradschin, Praag

Sculpture in England"), is the sole instance I recall of the plates or splints of the body exposed, in this case, by the opening of the jupon at the side⁷. Of the studded or brigandine variety doubtless the two finest illustrations in these islands are the brasses of Sir Miles Stapleton, 1364, Ingham, Norfolk (now unfortunately lost), and Sir Ralph Knevynton, 1370, Aveley, Essex (*vide* Waller: "Monumental Brasses"). There are other, if less notable, examples, and I suggest that the studded garment that is worn immediately under the surcoat (or "cyclas"? in the well-known brasses of Sir John d'Aubernon II, 1327, Sir John de Creke, c. 1325, and Sir John de Northwode, c. 1330, is neither a "gambeson", "haqueton" nor "pourpoint", as has hitherto been assumed, but an earlier instance of this

⁶ The greaves are generally additionally reinforced by vertical bands of metal. Such "strips and studs" armour is repeatedly mentioned in the Inventory of William III of Hainault, 1357 (Cf. monograph on this document by E. de Priele de la Nieppe). As the material is often of leather (*cuir-bouilli*) it is quite likely the studs and bands of metal are sufficient reinforcement without underlying plates. A fine example is the effigy at Frankfort of Günther von Schwarzburg, King of the Romans, † 1349. Many writers miscall this studded armour "pourpointerie", which is properly a quilted fabric.

⁷ A notably fine illustration of a hauberk or coat of plates unmasked by overlaid stuff is the bronze equestrian statue of S. George, 1373, from the Hradschin, Prague [FIG. 2]. (Cast at South Kensington. There is a good reproduction in one of the plates to Planché's *Cyclopædia*.)

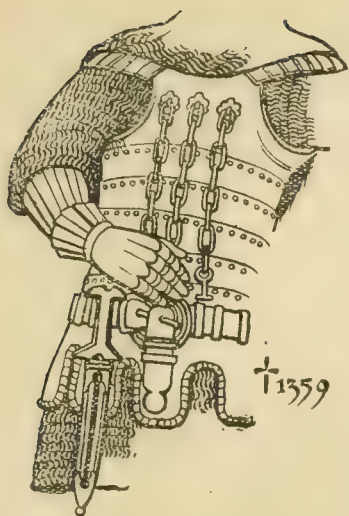


Fig. 3.—Laminated brigandine, from effigy of Walther Bopfinger (†1359), Bopfinger, Nordlingen

here suggest that the arrangement of the studs is not necessarily an index to the nature of the underlying plates, which may be scales, rectangular plates (like Meyrick's "teglated" armour) or splints. About the last third of the 14th-century representations are not lacking of the pectoral or breastplate of solid plate undisguised or patently suggested⁸.

Very early in the 15th century the jupon is discarded, revealing the knightly armour composed almost exclusively of solid plate, the articulations being guarded by splints and the gaps filled with mail. The splinted cuirass, too, is sometimes seen about this period⁹. I mention it merely *pour mémoire* as evidence of continuity, since it is not now my purpose to dwell upon 15th-century splints. The "Gothic" cuirass composed of two or three overlapping pieces of plate may be reckoned as remotely relating to

same brigandine-work. In German 14th-cent. monuments illustrations are pretty numerous, as may be verified by reference *passim* to the works of the late Hefner-Alteneck. The effigies of Walter (?) Bopfinger, †1359 at Bopfinger [FIG. 3], and Johann von Falkenstein, †1365 at Arensburg [FIG. 4], are notable examples. It will be noted that I am virtually confining my notes to the armour of the trunk, and I would

the coat of splints. As for the brigandine description of armour M. Buttin's article above-mentioned leaves little to add; but I would like *en passant* to invite attention to a painting which appears hitherto to have escaped the notice of writers on armour: Titian's portrait of Giovanni Francesco Aquaviva, Duke of Atri, 1552 (Cassel). Here the gold-studded pattern of the sleeveless brigandine (worn with sleeves of mail) is carried out *en suite* in the panes of the trunk-hose and the velvet-covered burgonet¹⁰.

The cuirass of splints—*anime*, *halecret*, *corslet*, what you will—seems hitherto to have eluded any sort of systematic consideration¹¹. And first as to terminology; not forgetting what de Cosson, Dillon and Buttin are careful to emphasize—how loose contemporary nomenclature is apt to be.

In questions of arms and armour the testimony of contemporaries who have claims to technical knowledge—armourers, soldiers, military theorists—should be given due weight. On the whole the term *anime* appears the best to apply to these laminated cuirasses or corslets; it is current not only in France and Italy, but is found—"anyne", "animee" "anima"—in English official inventories of the 16th century¹². It has been suggested that the French "*anime*" is a corruption of the Italian *lamine*. I confess that to me the word *lamine*, which occurs in Rabelais and Cotgrave¹³, looks more like a miscorrection by some pseudo-Latinist ignorant of the Italian original. The term *anima* for some species of breastplate is as old as Matteo Villani¹⁴. *Lamine* I have not found in this sense in old Italian writings, although *Lamiera* (and more rarely *Lama*)¹⁵ does occur. In French we find the word *écrevisse*¹⁶ synonymously employed;



Fig. 4.—Laminated brigandine, from effigy of Johann von Falkenstein (†1365), Arensburg

⁸ Two armed wooden effigies, c. 1370, from Bamberg Cathedral (see Hewitt, vol. II), Effigy of Conrad von Bickenbach (Hefner) 136. Sepulchral slab of Wilhelme Wikart (Greeny: "Incised Slabs"). In many German effigies the breastplate is worn over the laced jupon. See also in Hefner's work the effigies of Heinrich von Erbach, †1387, Michelstadt, and Bernhard von Massmünster, †1383, at Basle—where the breastplate is continued below the waist in a laminated skirt or *fald*.

⁹ Cf. Viollet le Duc: *Dictionnaire raisonné du mobilier français*, vol. V, pp. 128, 130 (ARMURES, figs. 42 and 43), and vol. VI, pp. 208, 209 (PANSIÈRE, figs. 1, 2). Reverting for a moment to the 14th century, the following quotations may be recalled: *Cœur de Lion*. 4977. "He was armyd in splentes of steel"—*Guy of Warwick*—"Colbrand the giant wore thick splints of steel | Thick y joined strong and well . . . Hosen he had also well y-wrought | Other than splintes was it nought . . ." (cited by Planché)—1362 "iiij paier of splentes" figure in an inventory of armour at Holy Island.—1374. *Acc. John de Slcford in For. Acc.* 49th Edward III B—"In . . . xj paribus splentes ij paribus tibialium".

¹⁰ Greatly as I admire the erudition and antiquarian acumen of Buttin, I hesitate to follow him the whole way in detail, e.g., in the very early date to which he would assign the brassarts and greaves of plate and the *tassets* (for so he translates "meas trumulieras" in the will of Odo of Rousillon, 1291).

¹¹ M. Giraud's remarks on the subject in the introduction to vol. VI (*Arms and Armour*) of *La Collection Spitzer* are sketchy but suggestive.

¹² See Lord Dillon's *Arms and Armour at Westminster, The Tower and Greenwich in 1547*, in *Archæologia*, LI.

¹³ 1611 Cotgrave "*Lamine*—i—a thin plate of metall; also a corslet made all of rib-like joints to move with, or be the more pliant unto, the body". Soldiers are described by Rabelais as cleaning up their equipment, *inter alia* their "*lamine*". Cf. Minshew: *Spanish Dictionary* (ed. 1623—I have been unable to refer to the edition of 1599). "*Launas vide Laminas*, plates to make corselets with . . ."

the strict distinction would seem to be that the latter refers primarily to the "lobster-tail" construction apart from the portion of armour so fashioned; whilst *anime* denotes a breast-plate, corselet or even apparently a complete *cap-à-pé* harness¹⁷ of which the body is formed wholly or in part of splints. The term *corslet* (pace Victor Gay, Dillon and Maindron) generally applies to

¹⁴ Villani II, 81 "Loro armadura, quasi di tutti, eran panzeroni, e davanti al petto un' anima d'acciaio".

Alleg. 44 "E pero chi sospetta di chelli, non ha altro rimedio, che il provedersi d'un' anima a pruova".

¹⁶¹² *Voc. Acad. della Crusca* "... E anima si dice a quella armadura falte a scaglie, che arma il petto".

In the account of Henri II's solemn entry into Rouen, 1548, are mentioned "60 tant corceletz que animes avec morions" and the local militia were "couverts de corceletz ou anymes à l'étendue des bras and cuisses".

c. 1550 M.S. *Stolomonie* f^o 19, v^o (*apud* Jal. *Gloss. Naut.*). "Faut aussi à une galère 25 corceletz ou plutôt animes avecques leurs morions", etc.

¹⁵⁵⁹ Amyot: *Plutarch's Lives*—*Lucullus* (describing Lucullus at Tigranocerta) "... et marcha le premier droit vers l'ennemi armé d'une anime d'acier faite à escailles, reluisante au soleil ...". This is his rendering of Plutarch's "... θώρακα μὲν ἔχων φολιδωτὸν ἀποστῆλθοντα. ...".

¹⁶⁰⁶ Nicot: *Trésor*—*Anime*—Espèce d'armure ayant les lames de travers longues and larges qui font obéir les harnois au mouvement and plielement du corps.

Paradin: *Histoire de Lyon* "Les six premiers rangs, couverts d'animes and mourrions dorez".

¹⁶³⁵ Monet: *Invantaire*, etc. "Anime, armure de lames, rangées de travers qui obéissent au mouvement du corps—*Textilibus laminis conserta lorica*".

¹⁶¹¹ Cotgrave—*Anime*—f—a fashion of easie (because large-plated and large-jointed) armour".

¹⁶⁵⁹ Florio (-Torriano) *Vocab. It.-Ingl.*—"Anima ... also a Cuirace or breast-plate because it armeth the heart".

¹⁵⁷⁶ Le Frère de Laval: *Vraye & entière histoire* ... etc. "Les archers montez d'un bon cheval, armez d'un corselet ou animez, brassards ou manches de mailles ...".

¹⁶¹² *Voc. Acad. della Crusca*—"Lamiera—*Armadura*, corazza, usbergo di lama di ferro".

¹⁵³² *Inv. mais. Chalon d'Orange*, No. 140—"... 27 tant escrevisses que brigandines".

¹⁶⁰⁶ Nicot: *Op. cit.* "Escrevisse aussi est une espèce d'armure de fer, laquelle en façon de plastron arme la poitrine, s'accrochant aux espauls. Ainsi appelé par semblance de la cocque ou escaille dont l'escrevisse est armée".

¹⁶⁰⁰ Fauchet: *Origines*, etc. "Les hommes guerriers ... se couvrent ... de pièces de fer clouées l'une sur l'autre appelées escrevisses pource quelles imitoient les escailles de ces poissons quand les lames furent mobiles".

¹⁶⁶³ A. Oudin: *Dict. It. and Fr.* "Escrevisses—piastre di corazza fatte à guisa di coda di gambero".

¹⁶¹¹ Cotgrave—*Escrevisses*, the joynted plates, or part of a cuirats, resembling the back of a crevice, i.e., of a crayfish.

¹⁵⁰⁸ *Inv. archév. Rouen*, p. 250. "ihalecret and escrevisses."

c. 1450 King René of Anjou: "Devis d'un Tournoi"—beaux compagnons jeunes, habillés à la guerre ... armez d'escrevisses ou harnois blancs ...".

¹⁴⁷⁰ *Arch. J. J.* 195 pièce 461 (*apud* Godefroy)—"... le dit Tarraise estoit armé soubz son vestement d'une armeure nommée escrevisse" cf. note on "privy-coats" below.

¹⁷ 24 Jan., 1551 Contract with Ludovic Massiaisi in *Arch. Thouars* (*apud* Godefroy) "Une anymes avecques un plastron, grèves and habillement de teste pour servir à cheval".

¹⁵⁴⁷ (*Archæologia* LI, p. 219—Dillon: *op. cit.*) At Westminster "Itm. an Anyme for the felde without a rest and a Plackerde having Cusshes, greves and a Murron all of Stele ennealed blewe wth a paier of Sabbators [i.e., sabbatons = solerets] of Maile". Cf. in same inventory (at "Grenewich") "... on blacke harnesse for the felde made with Lambes [= lames, splints] scallope fashion ...".

the complete half-armour of an infantryman (Ger. *Knechtischer Harnisch*)¹⁸, occasionally but less properly to that of a light-horseman (Ger. *Trabharnisch*)¹⁸. The vexed term *halecret* is regularly employed in the same sense¹⁹. The "Oxford Dictionary" is at a loss for the etymology of this latter word, but suggests that the German "Hals" may be a component; while the late Maurice Maindron in the "Nouveau Larousse Illustré" would make it a derivative of the German "Halskragen". More plausible seems the alternative suggestion that it is a corruption of *halber Krebs*²⁰, which according to German antiquaries²¹ denotes a cuirass of which only the lower part is splinted; *ganzer K.* signifying one wholly of lames. [N.B.—Count Franz von Meran in "Das Landeszeughaus in Graz" points out that the name *Krebs* is commonly used of the breastplate even where of solid plate, e.g., in the Ambras Inventory of 1583, a document of capital importance for armour terminology²²]. A point worth noting is that the word "scale"—like the Latin *squamma*, French *écaille*, Italian *scaglia*—seems to be used loosely for rectangular, tile-like plates (Meyrick's "tegu-

¹⁸ 1564 Martial de Douhet: *Invire du Pyumolinier*—"Ung courcellet entier, ormis les brassarts. ... Un corsellet avec ses cuissots et brassarts—Ung corsellet avec sa bourguignotte".

¹⁵⁸¹ T. Styward: *Pathway to Martial Discipline*—says that the pikeman, especially the front-rank "must have a fayre Corslet, with all the peeces appertaining to the same, that is the curats, the poldrons with Vambraces, also the long taces and the burgonet with sword and dagger ...".

¹⁵⁸⁸ Inventory of Château d'Annecy—"Trente troys corsellets à la raistre tous noiers, avec leurs bourguignottes seulement ... Deux corsellets blanc[s] gravés, pour gents de pieds à bandes, avec leurs bourguignottes, brassart[s], tassettes, gantellets à ung desdits corsellets".

¹⁵⁹¹ Garrard: *Art of Warre*, 9.—"The Halberdier, who is armed either with a Brigandine or a corslet ...".

¹⁵⁹⁸ Robt Barret: *Theorike*, etc.—(Glossary) "Corslet, a French word, is the armour for a foote souldier complete" (So Florio—*World of Wordes*, 1598).

14th July, 1624 J. Feisselle, armourer of Moutier-en-Tarentaise, tenders Charles Emmanuel "II. Le corsellet pour le picquier, le devant, le dernier [sic.—i.e. derrière, dossier], les tacettes, l'hautsecol [sic] et la bourguignotte à xv florins monnoye de Savoye".

¹⁹ In 1513 Sir R. Wingfield writes to Henry VIII from Vienna, mentioning "lance-knights" (Landsknechte) in red attire, armed with "halecretis" pikes and guns.

Rebuffi: *Rubricque des légions*—"Ordonna ledict seigneur que tous ceulx qui auront doubles payes ayent hallecrets à grandes tassettes, avec hoguines & sallades crestées".

Sully: *Oecon. roy.*, ch. xxxviii (ed. Michaud) "... avoir continuellement le cul sur la selle, le cul sur la selle, le casque en la teste ...".

¹⁵⁴⁰ R. Estienne: *Thesaurus Linguae Latinae*—"Lorica. Ung halecret d'ung homme de pied, ou la cuirasse et le harnois d'ung homme de pied;" etc.

¹⁶³⁵ Monet. *Invantaire*, etc—"Hallecret, corcelet armure de cors plus legere [sic] que la cuirasse, propre du piquier & hallebardier—levis lorica, Hastati peditis lorica".

N.B.—Nicot also gives "halecret" and "corcelet" as synonymous, but restricts the term to the bare armour of back and breast; Gay, Maindron and Dillon appear to endorse his view, but the above (and many other) passages formally contradict it.

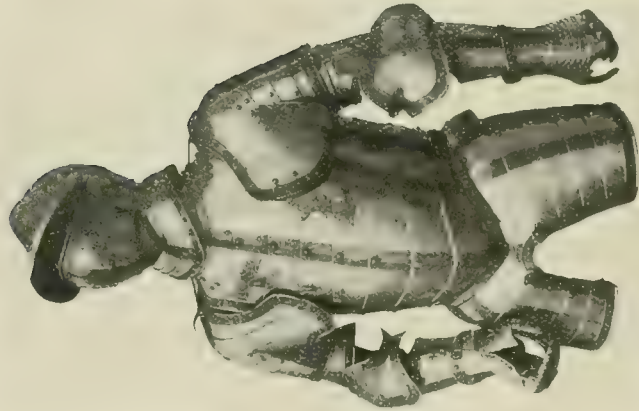
²⁰ Planché "Cyclopedia"—J. B. Giraud: *La Collection Spitzer*, vol. VI (*Arms and Armour*). Introduction.

²¹ Von Sacken, Meran, Böhheim.

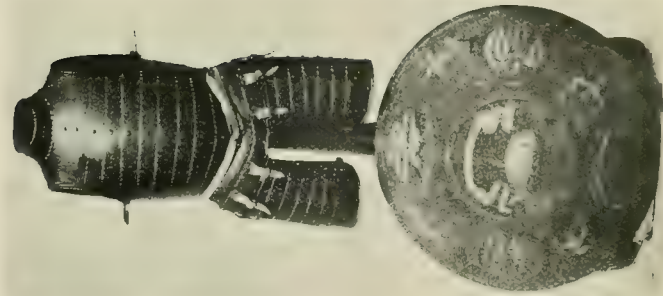
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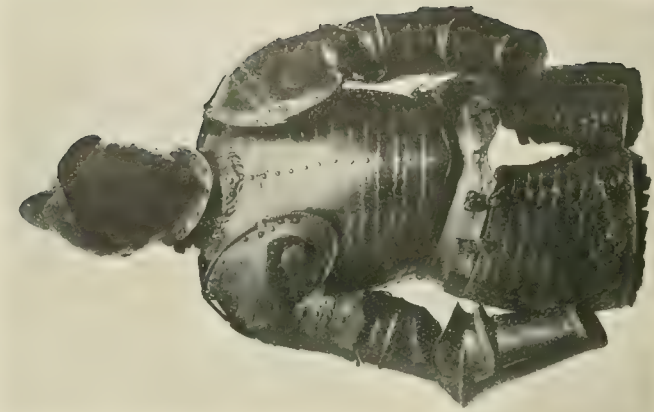
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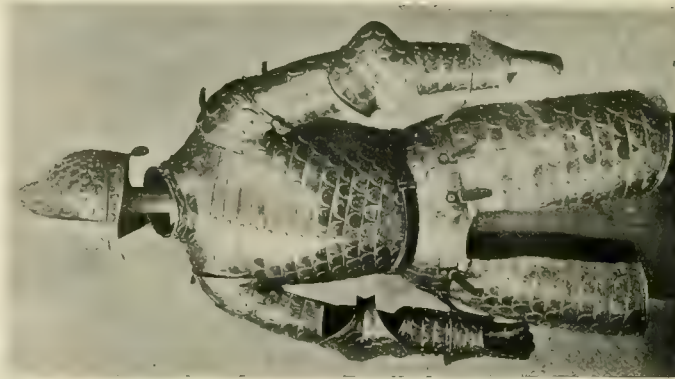
C



D



E



F



G



Examples of splinted armour

lated" armour) and splints, as well as in the more usual sense, *e.g.*: 2nd Part, *Henry IV*, i, 1—"A scaly gauntlet now with plates of steel | Must arm this hand". The conjunction "or" is often difficult of nice rendering; whether, to wit, it implies a material difference (Lat., *aut*) or one merely verbal (Lat. *vel*).

To return to the *anime*. According to von Sacken, Meran Böhme and Buttin breastplates of this fashion were an Italian and Spanish speciality in Western Europe; in the East distinctive of Hungarian and Polish warriors. They are further stated to be intended for infantry use, and more especially for naval engagements²³. As against this it may be remarked that several examples are known of German make²⁴; on the other hand their vogue in Hungary²⁵ proves them to have been thoroughly adapted to light cavalry. The thinness of the plates of the "Montmorency" *anime* at Wilton has attracted attention. This is by no means uncommon in such armour. Angelucci in fact *à propos* of the laminated corslet C. 31 in Armeria Reale, Turin, thinks it can only have been intended for parade. To me this conclusion does not seem inevitable. It was in the 16th century that soldiers begun to find the weight of "proof" armour intolerable²⁶; moreover the

double thickness of metal wherever the lames overlapped discounted their individual lightness. Doubtless there were many besides Montmorency to whom "ease" rather than "proof" was a desideratum. Note that the advantage of the *anime* lies rather in its pliancy than in its lightness.

The obvious destructibility of splints is their chief drawback. Their strength is the strength of their weakest rivet, and they are peculiarly vulnerable by weapons of the pickaxe class. The downward glancing point became wedged between the lames, when a strong wrench sufficed to prize a plate loose. It is clear from old inventories, etc., that armour of this description was widely used by 16th century troops, yet existing examples are relatively rare. The reason would seem not far to seek. Apart from (and because of) their perishable nature, they were apter than the ordinary to be "translated" to serve some other purpose. Hence it is probable that the only ones normally preserved owe their survival to intrinsic beauty of workmanship, rich ornamentation or traditional association (true or false). In fact nearly all the *animés* we possess are of more or less rich quality, such as hints at a leader; and few if any specimens still exist of the wear of the common pikeman or light-armed trooper of the 16th century.

Although *animés* did not fall wholly out of use till armour itself became obsolete²⁷, their "floruit" period may be put about the middle third of the 16th century, to which date belong most of the best-known specimens in public or private collections. We may cite at random²⁸:-

MADRID: A. 151, so-called "*papahigo tudesio*" of Charles V, before 1541. A. 239, parade suit of Philip II forged at Augsburg 1550-52 by D. Helmschmied and G. Sigman, (A 1/2 portrait of the King by A. S. Coello wearing this *anime* belonged to the late Sir W. Stirling-Maxwell).

VIENNA: Complete suit of Niclas III of Salm Neuburg † 1542 [PLATE, A, cf. FIG. 5]. Half-armour of the Duke of Alva, by D. Helmschmied 1550-51 [PLATE, B]. Body and taces of G. G. de Medici, Marquis of Melegnano [PLATE, C], † 1555 (c. 1535). Part of armour of Karl von Zierotin, † 1560 (c. 1540). Body and taces of Carlo Gonzaga, Count Gazzuolo, † 1557 (c. 1550) [PLATE, D]. Half-armour of Agostino Barbarigo, † 1571 (c. 1560). Archduke Ferdinand's "Serebeg" suit, 1560.

PARIS: G. 136 [PLATE, E], 137 (?), 138 [PLATE, F], 139 [PLATE, G]. No data as to pedigree, but Col. Robert dates

²³ Cf. Buttin: *Notes sur les Armures à l'Epreuve*.

²⁷ It would seem that the Western type of *anime* died with the 16th century, but that the splinted corselet was very soon re-imported from Eastern Europe, with other forms of armour and weapons, *e.g.*, notably the Hungarian "lobster-tail" burgonet (Hussarische Haube, Zischägge).

²⁸ Where the armour has no precise date, the year of the owner's death is given, and the approximate date according to Böhme added in brackets.

²² Though it does not concern our present subject, I take leave to note that Count Franz von Meran in his admirable but too little known commentary on the Graz collection records his absolute failure to find any contemporary confirmation of the identification—by Meyrick, Sacken and Böhme—of the burgonet with the "helmlin so im Kragen umbgeet". Confusion on the other hand, does exist between the burgonet and morion in English, French, German, Italian and Spanish.

1611 Cotgrave—"*Pourpoint d'escaille*—a plated corselet made scale fashion. *Escailles* . . . also the little skaly plats whereby an armour is made pliant to the body.

Brigandine—f—A Brigandine; a fashion of (ancient) armour, consisting of many jointed, and scale-like, plates, very pliant unto, and easie for the body; . . ."

Faucher describes these plates as "*lames de fer*".

²⁴ The quotation from the *Stolomonie* above is in favour of this assumption. At Turin is an *anime* said to be that of a Venetian captain of the galleys, and in Vienna one that belonged to the Venetian naval commander Agostino Barbarigo. They are commonly painted black, russeted or blued, and an Elizabethan inventory teaches us that the blackening was essential against rusting due to sea-water.

²⁵ See at close of this paper instances of German made *animés*; and Seussenhofer in 15 . . . sent Maximilian a "Hungarian suit".

²⁶ 1583 Ambras Inventory—"Herr Carl Gasälde. Ain Vnngrichs harnisch mit volgen, am fürfeilen verguldt".

This suit does not figure in the 1596 inventory nor in Schrenck, unfortunately. Nor can I trace it in the present Vienna collection.

1625 Graz, Inventory of the Landeszeughaus "Husarenrüstung hungarische mit geschiebten Prusten". A number of these Hungarian or "hussarisch" corslets are at Graz.

DESCRIPTION OF PLATE, OPPOSITE

- [A] Armour of Nicholas III of Salm Neuburg, German work of 1542 (Vienna), cf. FIG. 5.
[B] Half-armour of the Duke of Alva, 1550-51, by D. Helmschmied (Vienna).
[C] Armour of Giacomo de' Medici, Marquis of Malegnano († 1555), of c. 1535 (Vienna).

- [D] Armour of A. Barbarigo († 1571), of c. 1560 (Vienna).
[E] Suit, c. 1560 (Paris, G. 136).
[F] Suit, c. 1560 (Paris, G. 137).
[G] *Anime*, of c. 1560, formerly attributed to Berton de Crillon (Paris, G. 138).

them about 1560. G. 138, from the Sedan collection used to be unwarrantably attributed to Crillon. It bears a marked likeness to the Wilton suit, but even more to Lieftrinck's print (Frans Huys del²) of Anne de Montmorency.

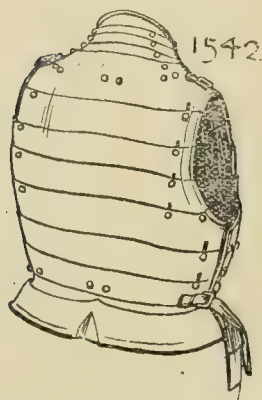


Fig. 5.—Back-plate of anime of Nicholas III, Count of Salm-Neuburg, dated 1542, Vienna

The "privy coats" or "secret armour" so often mentioned in old texts are described by

²⁹ On the "Almain rivet", see Lord Dillon's *Notes on Armour*, in *Archæologia* LX. In 1579 it is described as obsolete and to be replaced by a "corselett". Can the "Almain rivet" have been of the anime class? "Animees or Almaine corselets" were among the armour stored at Westminster in 1569.

TOWER OF LONDON: About a dozen examples, which are nearly all assigned by the authorities to the middle of the 16th century. Of these II, 15 somewhat resembles Paris suit G. 136. Dillon compares it to works by Colman Helmschmied at Madrid; ffoulkes to A. 243 (*ibid.*) by Wolf of Landshut.

Great flexibility is lent to 16th century splints by the system of "sliding rivets" (or as Meyrick called them "Almain rivets"²⁹) working in vertical slots cut in the undermost plate of each pair. Often these are used in conjunction with the more usual kind of riveting.

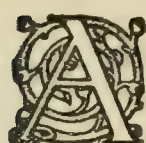
most writers simply as a kind of undervest of fine mail. Evidence however is not lacking that these hidden defenses were often of the nature of a brigandine or anime, whether an independent undergarment or a lining to a doublet fashioned on the usual civilian pattern³⁰. Those whose business took them abroad at night or into dangerous surroundings were often well advised to take such precaution. In "Othello", when Cassio is treacherously attacked by Rodrigo, this would seem the explanation of his speech:—"That thrust had been mine enemy indeed, but that my coat is better than thou think'st . . .".

P.S.—Since writing the above, my attention has been drawn to a fine illustration of a 14th century coat of splints, in the carvings of the sub-dean's stall in Lincoln Cathedral: the figure of a mounted knight in act of falling. For particulars of this carving I am indebted to the courtesy of Mr. S. Smith, of Lincoln, the photographer of these stalls.

³⁰ 1576 Henri of Navarre to M. de Morsan—" . . . nous portons dagues, jacques de mailles, & bien souvent la cuirassine sous la cape". (N.B.—The anonymous writer on French military costume of 1446, edited by R. de Belleval, mentions "brigandines ou autrement dit currassines, couvertes & clouées par pièces (petites)".

1623 Minshen: *Spanish Dictionary* "Coraças—cuiraces, or a corslet in the manner of a privie coat plated within, to bende with the body, covered over with silke, velvet or such like". Cf. s.v. *Coraça*, *Corazina*.

GOTHIC PAINTING IN SWEDEN AND NORWAY BY AYMER VALLANCE



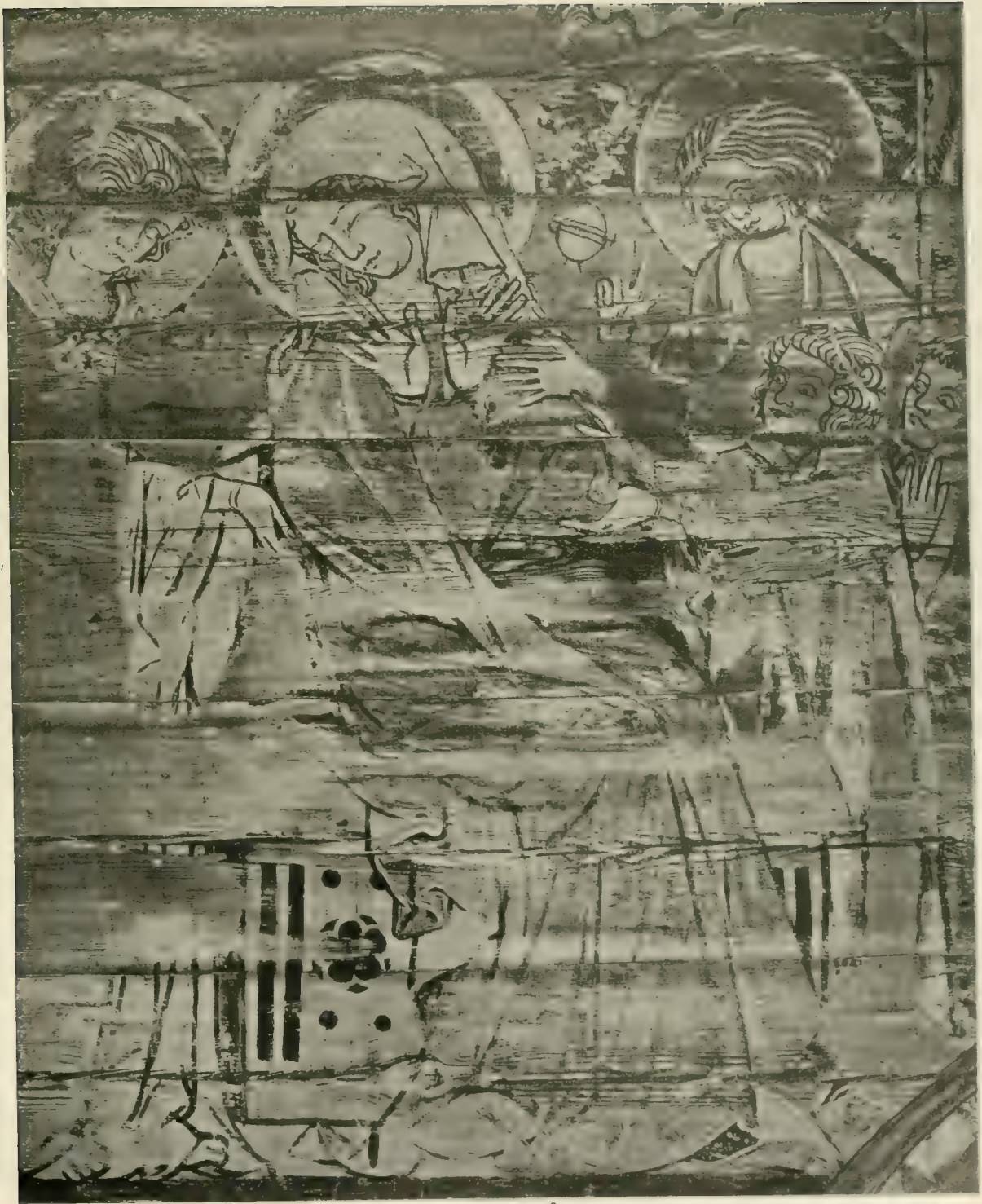
ALTHOUGH repeated references have already been made in these pages both by Professor Lethaby and Mr. Tristram to Herr Lindblom's volume¹, it has not yet been treated in its entirety. No apology, then, for the present notice is required.

The author's thesis is briefly as follows:—Byzantine or Romanesque painting, which he associates with round-arched architecture, gave place to Gothic painting about 1250, when, to sum up the situation in three words, *toute tension disparu*. From that time onward until 1350 approximately, two parallel streams of influence, those of England and France respectively, continued to dominate. After the last-named date, however, a more distinctively native style, having taken root, proceeded to develop itself. The scope of Herr Lindblom's book comprises the period between the middle of the 13th and the middle of the 14th century; and the aim of the

author, in an exhaustive study, is to determine the extent and importance of the several forces which controlled the art of painting in Sweden and Norway in the course of the century in question. During the first part of the time named, Norway, on account not only of its geographical situation but also of its political conditions, was more advanced than Sweden; but broadly and for practical purposes the arts of the two countries respectively may well be regarded together as of one. This is particularly true, seeing that the two countries had attained virtually to the same artistic level by the beginning of the 14th century; and any inequality that might previously have existed disappeared from the date of the union of the two kingdoms under one common sovereign in 1319, notwithstanding the political union came to an end in 1355.

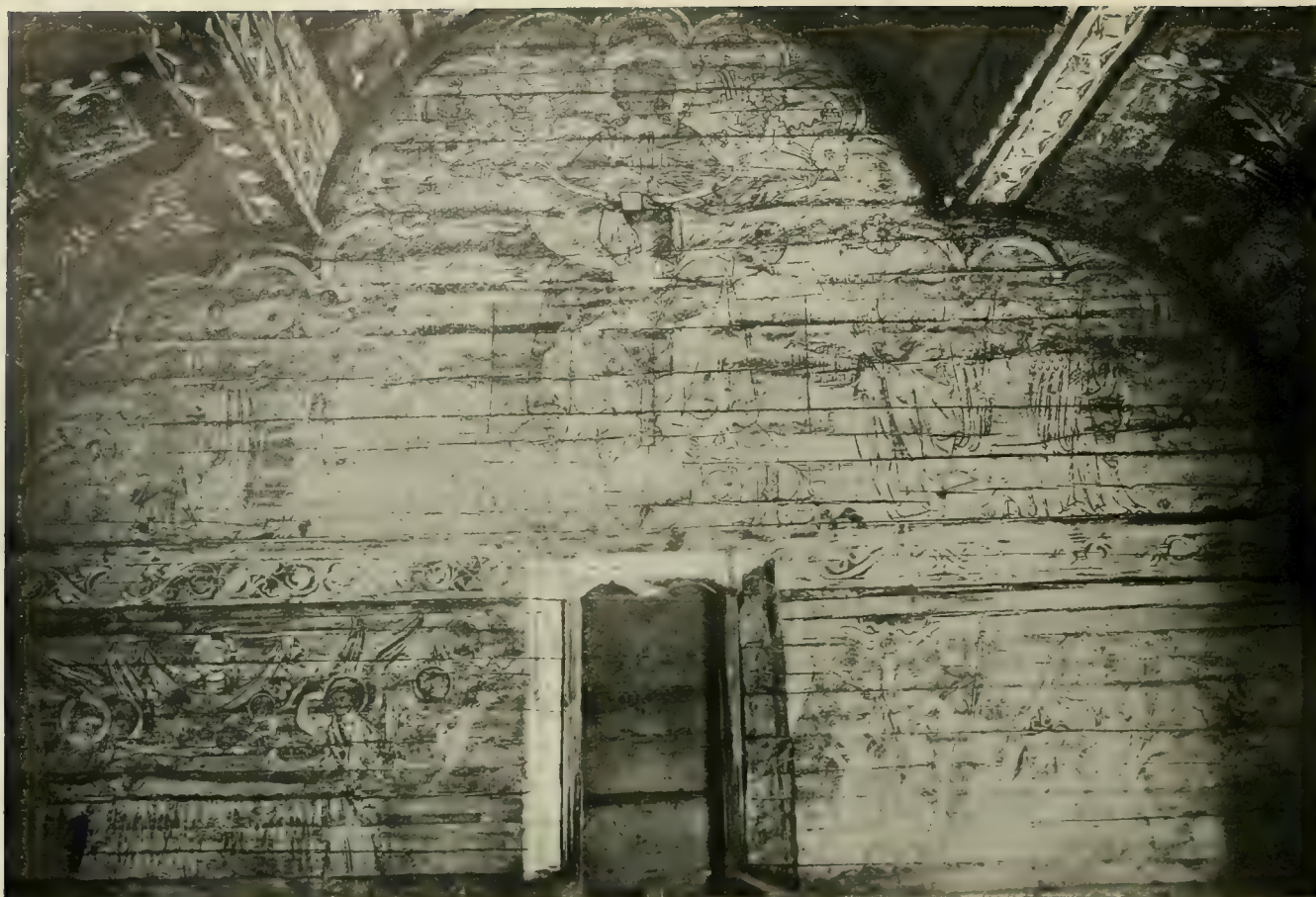
As to the foreign influences operating in the two countries, Sweden was evangelised from England and Germany; Norway almost exclusively from England. "Numbers of Englishmen filled episcopal sees in Norway. Thus, among others, the first bishop of Stavanger was an Englishman, and his cathedral church was dedi-

¹ Andreas Lindblom, *La Peinture Gothique en Suède et en Norvège étude sur les relations entre l'Europe occidentale et les pays Scandinaves*; 4to. Stockholm (Wahlstrom and Widstrand); London (Bernard Quaritch), 1916.

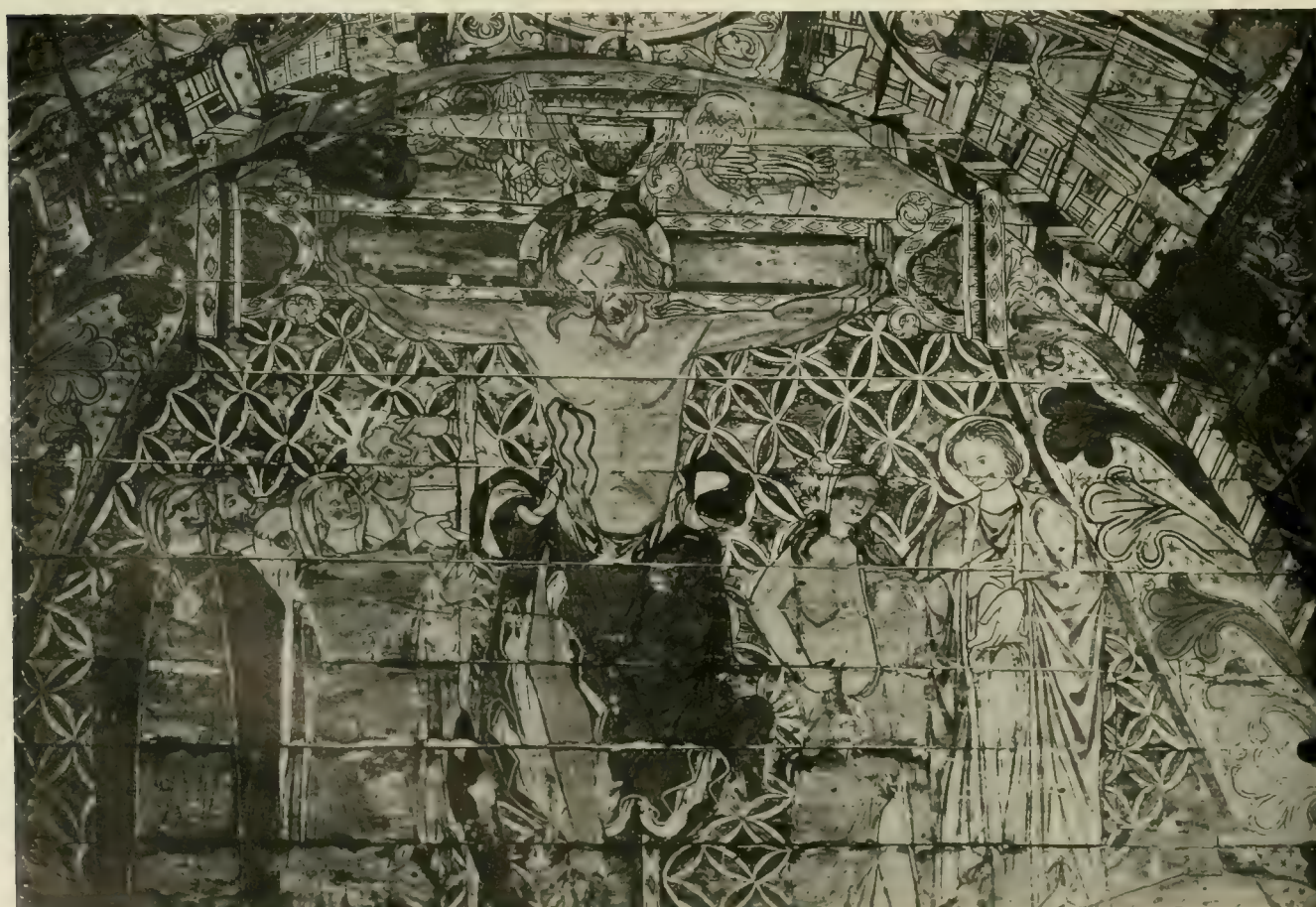


"THE DEATH OF THE VIRGIN" DETAIL, FROM THE NORTH WALL OF RADA CHURCH, VARMLAND, SWEDEN, PAINTING ON BOARDS, DATED 1494

FROM A PHOTOGRAPH BY HERR DOC. ANDREAS LINDBLOM



WALL PAINTING ON PANEL, EAST END OF RÅDA CHURCH, VARMLAND, SWEDEN



WALL PAINTING ON PANEL, EAST END OF AAL CHURCH, HALLINGDALEN, NORWAY

cated to S. Swithun". Another Englishman, Martin, became bishop of Bergen. In fact, from early days an almost constant stream of Christian enterprise flowed north-eastward into Europe from England, from the time of S. Boniface or Winfrid (754) to Bishop Henry of Upsala (1150), both of them eminent English saints. Missionaries like these men, as in the case also of S. Augustine, the apostle of Anglo-Saxon England, did not come alone, but accompanied by a train of assistants, who, when their principals had passed away, would take up and extend their masters' work. They in their turn would keep up a close intercourse with the mother country. Thus the influences and traditions of the land of their origin would prove powerful factors, long after the date of the first establishment of their mission, for generations after the original founders had been gathered to their rest. And so the overseas influences continued energetically to act and react upon the northern peoples. King Haakon (1217 to 1263), the friend and contemporary of Henry III of England, is said to have built his palace at Bergen on the model of that at Westminster.

In Sweden in the 12th century English traditions waned, or rather were eclipsed by the more powerful influence of the great Cistercian order, which was, of course, French in its inception. Although it is true that the Cistercian body, as constituted, was inimical to art in many of its manifestations, nevertheless the intercourse which its introduction established between Scandinavia and Burgundy could not remain confined to ecclesiastics. Sooner or later it was bound to extend to secular circles; and, once Burgundians and Scandinavians had been brought into contact with one another, the arts of the latter would infallibly receive a powerful stimulus. A French mason, Stephen of Bonnueill, was commissioned in 1287 to build the Cathedral of Upsala. The Church of the Apostles at Bergen was erected to receive a fragment of the Crown of Thorns, given by Philip III of France in 1274 to King Magnus of Norway. Some time between 1307 and 1309, the Bishop of Bergen wrote to his brother, then at Poitiers or Orleans, begging him to recommend a skilled artist to paint and execute glass windows. But to enumerate all the instances in which English or French aid was invoked for the artistic uplifting of Scandinavia would occupy far too much space.

The chapters on the evolution of style, in which Herr Lindblom traces the rise and development of Gothic painting in Scandinavia, are followed by some useful studies on the iconography of the Life of Our Lord, and the Life and Miracles of Our Lady and of various saints who figure in the art of Norway and Sweden.

The system of mural decoration in these two

countries is peculiar. Herr Lindblom cites but a couple of instances in which the painting is executed, as it certainly would be in our own country, direct on to the surface of the ashlar or plastered walls themselves. With these two exceptions only, the interiors are lined with boards throughout, the painting being then applied to the boarding, as a rule *in situ*. Instances, however, occur of decorated ceilings in which the fact of the boards being no longer than the limits of a single panel or compartment points to the conclusion that the panels might have been painted as detached pictures before being fixed in their proper position. The fact of the boards being of oak, or, for an alternative, of fir, would afford presumptive evidence in the first case of their being imported, and in the second case of their being indigenous work. Another remarkable point is the total absence of gilding. When wanted, the effect of gold is obtained by glazing with a transparent yellowish-brown varnish over silver.

There are to be found among the paintings described and illustrated by Herr Lindblom many striking parallels to works of known English provenance, while, on the other hand, there are also striking divergencies. Both features may or may not have been in some instances the result of mere accident. In others the resemblance is too close to be the result of anything other than actual copyism. It is known that there existed, and that there were widely used, certain stock pattern books, designed to insure a correct rendering of Christian iconographic details. There were also less formal books or albums of sketches like those of the famous Villard de Honnecourt, Cambrai, in the early part of the 13th century. Certain types of design would again be disseminated by means of such portable works as carved ivories, embroideries, panel paintings and, above all, illuminated manuscripts. All these factors would tend to produce a standard treatment of essentials by mediæval artists. When, however, as in the case of certain paintings at Aal, in Norway, for example, two opposite kinds of handling occur in one and the same composition, it is manifest that the whole work, howsoever derivative, cannot properly be said to owe its inspiration to one original or set of originals more than to another. Thus, to quote Herr Lindblom, "the treatment of the folds of the drapery is characterised by lines both hard and angular. The main folds are rendered by long, straight sweeps, and the outline of the bottom of the dresses forms a series of angles. One may note, moreover, shorter and more delicate folds serving to accentuate the contour of the human form, particularly of the legs. The figure of S. Peter, in the group which illustrates the kiss of Judas, supplies an instance of these two diverse modes of rendering drapery folds." Here, then, admittedly two separate and contrasted methods

are in operation in a single painting. In instances such as this it is surely unwise to dogmatise too precisely as to the dominance of one school or another, since the balance is as near as may be equal.

The wooden church of Aal dated from the latter half of the 13th century. This building, unfortunately, must be spoken of in the past sense, for it was demolished in 1880. On the inside of the eastern gable wall was a painted Calvary [PLATE, p. 34], in some ways closely analogous to the Rood paintings on boarded tympana still surviving in Britain, *e.g.*, at Winsham, Somerset; Wenhaston, Suffolk; and the magnificent example at Foulis Easter Collegiate Church, near Dundee. The Christ at Aal is accompanied by the Mary and John in the normal manner, but the painting also comprises two figures of whose occurrence in Rood groups I can recall no British example, *viz.*, the allegorical figures of the Jewish Synagogue at Our Lord's left and of the Christian Church at His right. The latter figure holds the chalice, as is usual in such representations. But in this instance she lifts it to catch the Precious Blood, which, flowing from the pierced right hand of the Crucified, is depicted as running downward along the forearm to the elbow, whence it would drip directly into the chalice underneath. This is a detail entirely unusual. The man in the background, with his finger pointing to his eye, apparently illustrates the same legend of the blinded man which is depicted in the crowded group, already mentioned, at Foulis Easter. The last named is a work of the first half of the 16th century, and is thus upwards of 250 years subsequent to the Aal painting.

The church of Råda in Sweden dates from 1323. Its eastern gable wall comprises two tiers of subjects painted on boards [PLATE, p. 34]. In the centre of the upper portion is depicted the Holy Trinity, after the manner which, though condemned by modern judgment as anthropomorphic, was yet a peculiar favourite at one period in pre-Reformation England. Thus, Edward, Prince of Wales, who is

known to have cherished a special devotion toward the Trinity, has this very subject painted under the wooden tester which is fixed over his effigy in Canterbury Cathedral. Prince Edward, commonly but erroneously nicknamed the Black Prince, died in 1376. His painted tester, therefore, belongs to a date fifty years or more after that of the painting of the same subject at Råda. The different shapes of the respective surfaces to be occupied demand different treatment. The Trinity at Canterbury has an evangelistic symbol at each corner. At Råda the Holy Trinity is flanked by the Blessed Virgin and S. John Baptist in adoration, behind whom again, at each extremity of the picture, stands a pair of figures, one of them winged, and both holding lighted tapers in their hands. In the lower tier are represented (on the left) the Assumption of the Blessed Virgin, and (on the right) the Martyrdoms of S. Peter, S. Paul and S. Andrew. On the north wall, at a corresponding height with the last named subjects, is a subject which is identified as the Dormition of Our Lady [PLATE, p. 31]. The more usual way to treat this subject would be to show Our Lady lying on her death-bed, surrounded by the Apostles, one with a book, one with holy water and sprinkler, another placing a candle in her hand. At Råda, the Blessed Virgin seated on a throne, sinks back into the supporting arms of a group of youthful, beardless figures. This rendering is not a little unusual, but, like the rest of the paintings at Råda, seems to have been borrowed from an illuminated manuscript, possibly of French origin. The frontispiece, the only coloured illustration in the book, affords an excellent idea of the general scheme of polychromatic decoration in Råda Church.

There are, beside many line blocks in the text, fifty collotype plates reproducing, together with a quantity of examples of Norwegian and Swedish paintings, a certain number of illuminations and other examples from the graphic arts, valuable to the student for purposes of comparison.

REVIEWS

BLUE DASH CHARGERS AND EARLY ENGLISH TIN ENAMEL AND CIRCULAR DISHES; by E. A. DOWNMAN; xi + 176 pp. illust.; (T. Werner Laurie), 15s. n.

The appellation which gives the title to this monograph was first introduced by its author in an earlier work, and is likely to win current acceptance in future as a convenient description of a certain well-known class of enamelled earthenware dishes. Its use may nevertheless give rise to some misconception, as it might be held to designate a group of wares of a single well-defined provenance; the limited scope of the

book might also be taken to imply that such "chargers" (the choice of the term is not the only indication in the book of Mr. Downman's strong penchant for the phraseology of the Authorised Version) were the only output of the factory in which they were made. Now, it is true that Mr. Downman has done good service to students by illustrating and describing a large number of dishes of a certain type, of which the majority may safely be ascribed, as we now know for the first time—thanks to the excavations of

Mr. William Pountney—to the potteries of Brislington and Temple Back, Bristol. Their origin had for long been a puzzle to connoisseurs, the balance of opinion wavering between Lambeth and Staffordshire. Mr. Downman does not, however, seem to be aware, in spite of his reference to the pamphlet by Heer Hoyne van Papendrecht, that not one instance only but many are known of the use of the “blue dash” motive (oblique stripes round the edge of the dishes) on Dutch wares, dating from a period long before the Bristol and Brislington potteries began to make tin-enamelled earthenware. The subject has been discussed in the October and November numbers of *The Burlington Magazine*, and one of the dishes figured by Mr. Downman (from the Victoria and Albert Museum, on p. 126) was illustrated in the former as almost certainly of Dutch origin. It would also have been well to make clear that other articles besides the dishes, such as drug-pots, porringers and posset-pots, were made at the Brislington-Bristol works. In discussing the question of provenance Mr. Downman mentions the discovery in Southwark of certain fragments of ware similar to the subject of his monograph. The site on which they were found is Shand Street, not Potters’ Fields (referred to by Mr. Downman as Potters’ Field), and the presence of numerous wasters may be taken as a certain indication that the potteries were on the spot or close at hand. The street now known as Potters’ Fields is distant only a few hundred yards, so that the local tradition accounting for its name by a Biblical allusion appears somewhat unconvincing. There are other instances in the book of needlessly far-fetched surmises to explain phenomena which can more easily be accounted for. Thus the tulip motive, a commonplace of European applied art of the 17th century by no means confined to pottery, must not be taken as pointing to the influx of Dutch influences with the accession of William of Orange; the example illustrated on p. 54, bearing the date 1676, is enough to invalidate this suggestion. Still less convincing is the hypothesis that the dishes with leaves and berries, assumed to be those of the vine, were sent to the West Indies as an advertisement of wines exported by Bristol shippers; or that certain others inscribed with aphorisms in Dutch were made in England “for the Netherlands’ market, or to be passed off as Dutch when the Dutch delft was in demand”. Again, why suggest the possibility even that Mary Tudor is the subject of the specimen lettered “M R” in Dr. Sidebotham’s collection, when the style of dress is obviously that of the time of her later namesake? When all criticisms have been made, however, it may be said that, as a repertory of examples of a certain class of wares, the book will be welcomed by

the many who take an interest in the varied activities of the old English potter. Its format and appearance are commendably agreeable. By a curious printer’s error the author’s name appears as Downham on the wrapper in which the book is issued for sale.

B. R.

THE DAWN OF THE FRENCH RENAISSANCE; by ARTHUR TILLEY, M.A.; pp. xxvi+636, 23 plates. Cambridge (University Press), 25s. n.

Mr. Tilley’s book is a very favourable specimen of those close studies by Englishmen of French, and by Frenchmen of English, literature and art, the increase in which is one of the happiest signs and accompaniments of the more intimate union of hearts between the two nations. It covers a very brief period of some 20 years, beginning with the expedition of Charles VIII to Italy in 1494, and ending with the reign of Louis XII. It would be easy to quarrel with a less amiable and modest scholar about his title, and about the meaning which he attaches to the word Renaissance. It would be possible to argue that what he means to describe is not the French Renaissance—which, as a designation of an age of revival in art might be more fittingly applied to the age of Philip Augustus—but the Italian Renaissance in France, and that he might well have taken a leaf out of the book of Mr. Lewis Einstein, whose “Italian Renaissance in England” deals with the penetration by Italian ideas of our own rather stubborn English material. The quarrel would not be about words merely; for indeed the impression left on the mind after reading Mr. Tilley’s careful and erudite analysis is that the French material which the Italian idea sought to penetrate was decidedly recalcitrant, and that the result was not so much a genuine form as a veneer. Of its charm and interest there can be no doubt; but the art that resulted had not the feeling of race which is associated with French art of the 13th century on the one hand or of the age of Louis XIII and Louis XIV on the other. However, we all know what Mr. Tilley means, and that is the chief matter. He begins by a decidedly spirited summary of the Italian Renaissance—in Italy, that is to say—from Petrarch to the 16th century. Chapter II deals with the “Premonitions of the French Renaissance”—an odd title, as if the thing were a danger ahead—from Charles V to Louis XI. Chapters III and IV describe the French expeditions into Italy under Charles VIII and Louis XII, the things the Frenchmen saw or might have seen there, and the ideas they brought away. The fifth chapter, giving a picture of France under Charles VIII and Louis XII, closes Part I. Part II deals with the renaissance in Letters, the study of Latin (with sketches of Robert Gaguin, Josse Badius Ascensius, Jacques Lefèvre d’Étaples), the study of Greek (Aleandro, Budé and Erasmus as protagonists), humanism in the provinces, and French poetry

and prose (especially in connexion with Jean Lemaire de Belges and Philippe de Commines). The whole of this part is outside the scope of the *Burlington Magazine*, but, while the accounts of the early French editions of the classics, etc., will probably interest but a few, the sketches of the men mentioned are sympathetic and lively. A minor character of the period, Longolius, was the hero of an amusing episode in the history of scholarship, very delightfully described by M. Rodocanachi in his book on Rome under Julius II and Leo X, and we wish that Mr. Tilley had not passed this over in silence, even though its scene was not France but Rome; for it shows how seriously the Italians, in contrast to other nations, took such antiquarian questions. Part III deals with the renaissance in art—architecture, sculpture and painting. This is full of good reading and useful information, and we may be devoutly thankful that but little of what Mr. Tilley describes lies in the regions devastated in the last four years. As Mr. Tilley deals with the “premonitions”, we could wish that he had known of the theory of an American critic that the tomb of Ilaria del Carretto, which has always been regarded as the masterpiece of Jacopo della Quercia, is not his at all, but that it shows decided traces of French origin. It might have shocked him, as it did most of us, but it would have furnished the text for a fuller discussion than he has been able to give of the effect of northern on Italian art at the end of the 14th and beginning of the 15th century. A brief section deals with the medals, as to which I would remark that the attribution to Candida of a large number of pieces, though I believe it to be sound, is not quite so certain as the uninitiated would perhaps gather from Mr. Tilley’s treatment; that the struck medal of Aymar de Prie dated 1485 is almost certainly a later “restitution”; that there is a quite good specimen of the medal of Charles de Bourbon of 1486 in the British Museum, and that the forms of the numerals show it to be of French, not Italian origin; and that the delightful medal issued by the city of Vienne in 1494 in honour of Anne of Brittany and the little Dauphin Charles Orland ought to have found a place amongst the others which are mentioned. The illustrations are well chosen and reproduced. I have read the book with great pleasure and profit; but I feel bound to call attention to the slight errors, chiefly, but not all, due to the printer, which are so numerous in words with which one is familiar, as to destroy confidence in the author’s writing of names of which one knows less. One finds, e.g., *auctoribus* for *auctoritas* (p. 7); “Francesco Georgio di Martini” for “Francesco di Giorgio Martini” (p. 31); “opposition” for “opportunism” (p. 34); “Colleruccio” for “Collenuccio” (p. 45); “Cancellaria” for “Cancelleria” (p. 102); “Panagirola” for “Panigarola” (p. 134); “Beloguini” for “Bol-

ognini” (p. 148); “Tain” for “Tarn” (p. 165); “nature” for “native” school of art (p. 171); “*fecundiae*” for “*facundiae*” (p. 289); “Forbes Watson” for “Foster Watson” (p. 298); “Guijou” for “Quijou” (p. 307); “entendent” for “entendait” (p. 321); “Mauberge” for “Maubeuge” (p. 334). The latter part of the volume is fortunately, so far as I can judge, far more free from such blemishes. I only call attention to them because the book is in every other respect so admirable and so valuable.

G. H.

(1) LA LÉGENDE DE THYL ULENSPIEGEL; 55 bois gravés originaux, par PAUL-AUGUSTE MASUI-CASTRICQUE; published by the artist; 210 copies, £2 2s.; 30 copies on Japan paper, the proofs signed, £5 5s.

(2) THE LEGEND OF . . . TYL ULENSPIEGEL BY CH. DE COSTER; 20 woodcuts by ALBERT DELSTANCHE; (Chatto and Windus) 7s. 6d. n. (presentation edition, 12s. 6d. n.; édition de luxe, woodcuts pulled by hand and signed by the artist, 10 copies for sale, £6 6s. n.).

Two Belgian artists, now residing in England, have illustrated with woodcuts of widely divergent styles the wonderful story of Tyl Ulenspiegel, by Charles de Coster, which Mr. Geoffrey Whitworth has rendered for the first time, with some abridgement, into English. The book itself is a moving and imaginative romance, touched with allegory and mysticism, of Flemish national life in the worst times of Spanish oppression and in the days of revolt. It is full of bloodshed and of idyllic tenderness, of love and cruelty, of gross superstition and simple piety. Its author has been compared to Cervantes and to Rabelais. His masterpiece certainly combines the leisurely, rambling progress of “Don Quixote” with a Gargantuan delight in feasting; it is packed as thick with Flemish local colour as “Don Quixote” with Spanish, and its pages reek of fricassees and *bruinbier* and all the most full-bodied savours of tavern and kitchen. Another book with which its old-time quaintness and its permeation with the belief in witchcraft give it something in common is the “Sidonia the Sorceress” of Meinhold. Its leading characters, Claes and Soetkin, Nele and Tyl himself, the hapless Katheline and the jovial glutton, Lamme Goedzak, are unforgettable, and a word of praise is due to that admirable minor character, Titus Bibulus Schnouffius, Ulenspiegel’s dog. Mr. Whitworth’s version is most readable, and for the most part of high excellence, but a careful reader will be worried by many signs of negligence, which a more exact revision should have removed: names misspelt (e.g., p. 13), words left untranslated. Why print *asile* (passim) and *roitelets*, for which the dictionary equivalent is no such hard thing to find as for the names of Flemish eatables? “Scalloped oysters” are said on p. 49 to be the sign of the pilgrim: surely they are something very different! But these are minor blemishes in a style which otherwise merits high praise.

The larger, both in size and number, of the two

series of woodcuts, those by M. Masui-Castricque, appeared some months before the publication of the book, and are not accompanied by any letterpress except a brief quotation, translated, to explain the subject of each woodcut. They are bold and vigorous work, that will seem, we fear, to the taste of most Englishmen devoid, if not actually scornful, of beauty. There is a distinct flavour of Brangwyn about them, as in much recent Belgian art. But strong and masterly original work in wood-engraving is rare enough for these cuts to be remembered as impressive, if not lovable creations.

M. Delstanche's work is limited in size and style to much more modest proportions by the conditions of publication in a book of a definite, and very well-chosen, *format*. There are admirable pages among them, as that of *Lamne and Ulenspiegel at the Minnewater*, *The Monk's Sermon*, and *Katheline led to the Trial by Water*, but others are somewhat weak or fail to represent the incident definitely enough, while repeated representations of the same character in the tale do not preserve that absolute consistency which is such a strong characteristic of the author himself. C. D.

THE GREEK THEATER AND ITS DRAMA; by ROY C. FLICKINGER, Ph.D., Professor of Greek and Latin, Northwestern University. Pp. xxviii + 358; 80 illust. (University of Chicago Press.)

Professor Flickinger's book is a most painstaking study of the conditions under which ancient plays were produced, and will undoubtedly become a text-book in our universities, supposing that anyone continues to study Greek there. Though its style is not spirited, all the information that is wanted is carefully and clearly set forth; and in doubtful questions the author's judgment is usually sober and sound. He tries, as he tells us, to do three things: "first, to elaborate the theory that the peculiarities and conventions of the Greek drama are largely explicable by its environment, in the broadest sense of that term. . . . Secondly, to emphasise the technical aspect of ancient drama. . . . Thirdly, to elucidate and freshen ancient practice by modern and mediæval parallels". This ground, wide enough in all conscience, he covers comprehensively. An introduction (nearly a third of the whole book) deals with the origins of tragedy and comedy (in which some of the crazy modern theories are politely but faithfully handled) and with the development of the plan and buildings of the theatre. Here, consistently with his general good sense, the author disallows the existence of a raised stage in the earlier theatre. But he too conscientiously yields a point that he is not called upon to yield. The use of *ἀναβαίνειν* and *καταβαίνειν* in certain plays of Aristophanes is not, as he thinks, a definite indication that the floor of the proscenium colonnade was slightly raised above the orchestra.

The prepositions do not necessarily imply rising or descending, but only motion away from or towards the spectators. The point cannot be discussed here, but it is clear that such prepositions may mean "into" and "out of" a place. For instance, Professor Myres showed (in the "Journal of Hellenic Studies", vol. xx), that in Homer, applied to the house, *ἀνὰ* means "out of" and *κατὰ* "into", inversely to the use in the theatre, but still without any actual implication of "rising" or "descending", although they may point to the origin of the house as a cave. Of the nine chapters of the main part of the book, eight discuss the influence exerted on the drama by its religious origin, by its choral origin, by the actors, by festival arrangements, by physical conditions (including the unities), by national customs and ideas, and by theatrical machinery and dramatic conventions, and the ninth describes the theatrical records. Particularly interesting is the way in which the author shows how the ancient dramatists were conscious of being hampered by their conventions and the shifts they resorted to in order to surmount their difficulties. At the same time, these struggles teach the lesson, which playwrights are too apt to forget, that greater freedom from convention does not make better drama. The book is well illustrated with plans and views of extant remains of theatres. In the map on p. 3 is the only error in scholarship we have noticed: "Gulf of Saronica"—as who should say "Pierfrancesco di Fiorentino".

E. S. L.

THE ENGLISH HOME FROM CHARLES I TO GEORGE IV, its Architecture, Decoration and Garden Design; by J. ALFRED GOTCH, F.S.A., F.R.I.B.A.; x+410 pp., over 300 illust. (Batsford, Ltd.) 30s. n.

The perusal of Mr. Gotch's new book on that ever fascinating subject "The English Home"—in this case from Charles I to George IV—makes one forcibly realise how utterly out of date, according to modern ideas, are the plans of these otherwise charming old houses. Inconvenience is often one of the penalties to be paid for an ancestral home. The author instances one or two almost unaltered houses, notably the very French late 17th century Boughton House, Northamptonshire, with its priceless contents of contemporary furniture, some of which was loaned to the Victoria and Albert Museum a few years ago by the Duke of Buccleuch, and the less attractive though more complete mansion at Dyrham, Gloucestershire. The owners of such property are often in the dilemma of having either to commit mild vandalism by modernising the planning, or of forgoing convenience for the sake of an all too rare æsthetic conscience. Such famous examples as Castle Howard, Blenheim, Wentworth Woodhouse, and Holkham Hall (all illustrated) are monumental architecture of the first order and are essentially mansions to admire as buildings rather

than homes to live in with any degree of comfort. The grand manner was so fashionable in the 18th century that noblemen in their anxiety to prove themselves scholarly and cultured even went to the length of starting with definitely preconceived classical elevations and of evolving plans—that is to say backwards—to fit them. Even the youngest student of architecture knows that the elevations should invariably be the natural outcome of the plan. "The oft-quoted saying of Lord Chesterfield illustrates this," writes the author; "for when Lord Burlington had designed a beautiful but inconvenient house for General Wade, Lord Chesterfield advised the latter, if he could not live in it to his comfort, to take a house opposite and look at it". One wonders how our sturdy, and certainly homely, native Tudor style would have developed had no Inigo Jones sown the seeds of the exotic Italian manner. It is at about this period that Mr. Gotch takes up the thread of the development and traces it right up to the culminating refinements of the Brothers Adam. The reader is carried along irresistibly by Mr. Gotch's story, illustrated in all its phases by well-chosen examples by means of drawings of all descriptions, contemporary and otherwise. He shows, for instance, what a vast change in the character of buildings was caused by the introduction of sash windows from Holland. That milestone of architectural history, the Banqueting House, Whitehall, 1619-22, must have been one of the earliest examples in this country of the use of sashes, if indeed it is safe to assume that the windows in this building were never filled in any other way. The original design (reproduced) of Inigo Jones is non-committal in this connection. In Chapter IV is given much interesting evidence to indicate that many designs—some of them none too good—hitherto attributed to Inigo Jones, are in fact the work of his pupil and nephew, John Webb. In the author's opinion Webb "probably did more to influence domestic architecture in England than any other man of his time, Inigo Jones not excepted".

Needless to say, full justice is done to Wren and his work, as also to some fine efforts of other notable architects of the day. Towards the end of the book is a chapter giving characteristic examples of different types of houses of humbler dimensions, followed finally by numerous illustrations of features of all kinds, both external and internal. How heartily can one endorse and with what pleasure quote the author's opinion "that no reproduction of ancient glories, whether direct or modified, can be of abiding interest. Architecture to be interesting must meet certain definite wants, must reflect the needs of the hour and of the individual, and as these must of necessity be ever changing, so must architectural expression. Each work of every architect presents a fresh problem which ought to be settled in its own way". Even

Mr. Gotch, distinguished architectural savant as he is, has excelled himself in this book, which, from beginning to end, is a delight to both mind and eye, and is a production worthy of the firm of Batsford.

BASIL OLIVER.

THE BEGINNINGS OF BUDDHIST ART; by A. FOUCHER, translated by L. A. and F. W. THOMAS, with a preface by the latter; 316 pp.; 50 Plates, one in colour. Paris (Geuthner), London (Humphrey Milford, for the Members of the India Society).

Students of Indian art and archæology and of Buddhism, and we may hope also a wider public, will give a generous welcome to this long delayed publication of a collection of M. Foucher's admirable essays, or rather lectures, in an English version. After the actual pioneers, no one has done more than M. Foucher himself to add to our knowledge of early Buddhist art, and certain of these lectures, notably that on the Eastern Gate at Sanchi, and also the one on the Greek origin of the Buddha type (though this is a little more controversial) are already classic. In "The Beginnings of Buddhist Art", the first essay, M. Foucher introduces us to the old "Native School of Central India", preserved to us because of the substitution of stone for wood as architectural material at certain important sites, particularly at Sanchi and Barhut; and he dwells upon the strange anomaly presented by a Buddhist art which knows no figure of Buddha. The fact is that a very few abstract symbols sufficed to indicate to the earliest pilgrims the meaning of the sacred sites; and the Sanchi sculptors, having more extended spaces to cover, re-edited the ancient themes while retaining the old hieroglyphic *signacula*. The use of images in worship is a late phase of Indian culture, and the psychological necessity for it only arose, about the 2nd or 1st century B.C., with the development of devotional cults on the basis of the old philosophies. About this time, accordingly, we reach a crisis—a struggle, as it were, between the old tradition which relied entirely on abstract symbols, and the necessity for the representation of the figure of Buddha, in the first place "to serve as a centre or pivot for the scenes of his life", and in the second for use as a cult object. It is at Gandhara, on the north-west frontier of India, that we see, in the 1st century A.D., the complete victory of the latter tendency, though the abstract symbols are never entirely rejected. But a strange cross current is introduced here into the stream of artistic development; for the art of Gandhara is almost as much provincial Hellenistic in its formulæ as it is Indian in its themes. These are the oldest Buddha figures certainly known to us. But it is practically certain that these are not the earliest Buddha figures ever made; and this is conceded by M. Foucher when he calls the figures on the Kanishka reliquary "*déjà stéréotypé*", and refers the Buddha type back to the 1st century B.C. He

does not hesitate, however, in another chapter to speak of the "Greek origin of the image of Buddha". Plainly, the Gandhara figures are Hellenistic in character, and Greek formulæ pass thence into all the later Indian types. The standing Buddha reminds us of the Lateran *Sophocles*. But even so, it is an exaggeration to speak of the Greek origin of the Buddha type (which is after all fundamentally and essentially the seated type): for it is impossible even to imagine a western prototype for the *padmasana* pose and the *dhyani mudra* arrangement of the hands. It is not in this way that a western artist would have represented a philosopher, and here the western craftsman in Gandhara must have been the copyist of an Indian model. As to the source of that model: it was surely the most obvious thing for the Indian sculptor—or more likely the monk who stood by his side, when these were not one and the same individual—to select the form of the seated Yogi as representing the Enlightened One. We have only to remember the large part played by Yoga praxis in early Buddhism, and that on the night of the Illumination the Buddha must have been seated beneath the Bodhi tree in this very pose, and is recorded to have passed through the four characteristic stations of Yoga trance. We know that Brahmanical images were in use in the 2nd century B.C., why not then also Buddhist? The merely negative evidence is not of more importance in one case than the other, and the character of the Sanchi reliefs proves nothing as to cult images, for we find the abstract symbols still in use at Amaravati at the same time that separate figures were made. Essays on the Great Miracle of Sravasti and Buddhist art in Java are of the highest interest to archæologists. Another on the Buddhist Madonna possesses a more general interest. We are all familiar with Chinese figures representing a mother and child, that seem as though they must derive from Christian originals. But it appears that authentic early representations of the Madonna are extremely rare in Christian art; as rare as the representation of the Madonna motif is common in Asia at the same time. Familiarity with the Christian forms must not mislead us here; were it not an anachronism,

LETTERS

RELIGION AND ART

GENTLEMEN,—I am grateful to Mr. Gill for his review of my book on Indian essays. But I should like to make two remarks. First, that I do plainly acknowledge the value of the mediæval European philosophy of life; I speak, for example (p. 122), of the "great cycle of Christian civilisation which attained its zenith, let us say in the 12th or 13th century, when the creative will

we might have been just as much inclined to interpret the Egyptian figure of Isis suckling Horus in the same way. "The type of the woman with a child", M. Foucher remarks, "the happy incarnation of the wishes of mothers and the natural object of their worship, belongs, in fact, to all times, if not to all countries". As Dr. Thomas suggests in a felicitous preface, it is probably in the Egyptian type that we may recognise the ultimate source alike of the Christian and the Buddhist Madonna. The Buddhist Madonna is really the fairy Hariti—a converted ogress—with her last born child. The Indian Society is to be warmly congratulated in offering to its members a volume of so high an interest and such permanent value. The numerous illustrations are admirably reproduced in collotype, and there is a good index.

A. K. COOMARASWAMY.

THE GREAT WAR: FOURTH YEAR; Paintings by C. R. W. NEVINSON, with an introductory essay by J. E. CRAWFORD FLITCH; 25 pp., 25 Pl. (Grant Richards) 15s. n.

This volume contains reproductions of most of the pictures by Mr. Nevinson which were included in "The Western Front", and of a dozen others. Except the frontispiece they are in black and white, and are more satisfactorily reproduced, on the whole, than by the three-colour process of the earlier publication. An appreciation of the pictures themselves has already appeared in *The Burlington Magazine* (April 1918). There is some minor matter for controversy, and some apparent inconsistency, in Mr. Crawford Flitch's essay. Is the history of war in art so depressing as he would have us believe; and can it be justly said that Uccello and Goya, in their pictures of war, were invariably "swept from their æsthetic anchorage by a flood of human passion"? As regards Goya this opinion is qualified elsewhere by a reference to his "expressive form". The artist who finds an expressive form for the gravity and intensity of war cannot altogether have lost sight of his proper function. Mr. Flitch's attitude to Futurism is indefinite. He cuts at the root of the movement on his first page, and later approves the application of a Futurist principle in Mr. Nevinson's *Bomber*. But, broadly, his estimate of Mr. Nevinson's art is well understood, both from the standpoint of the soldier and of the art critic.

R. S.

of man swept far beyond its personal boundaries, striving to establish an order in the world to correspond with the universal order of the world of imagination or eternity". If I have compared a past and passing India with modern industrialism, it is because the two are to be seen side by side; and I pointed out that the latter is destroying and most likely will destroy the former.

Secondly, Mr. Gill has no right to dismiss those

passages in which I speak in a monistic sense as the "intangible sayings of a modern cultured person who will believe anything rather than make a personal surrender to a personal God"—unless he can point to evidence of insincerity in the manner of my saying. There are many—Indians especially—whose philosophy is their religion, as truly as Mr. Gill's own theism is his religion. The fundamental doctrine of the Upanishads, for example, is of the identity of the ultimate self with the Absolute Brahman, and this point of view could not fail to be emphasised in any volume aiming to interpret Indian life and thought, whatever the author's views might be. It is always open to the monist, of course, to believe in a personal God or gods in the same sense that he believes in his fellow man, in other words, pragmatically; but as a mystic, he will be convinced by experience that the many are one.—Yours faithfully,

ANANDA COOMARASWAMY.

Boston, U.S.A., Nov. 10.

POSTSCRIPT.—I fully agree that "religion is not to be sought as a remedy for earthly ills".

JAN LYS

GENTLEMEN,—In the last [October.—ED] issue of *The Burlington Magazine* there appeared an

article on Jan Lys by Dr. Tancred Borenius, suggested probably by the destruction of a painting by this master in the recent fire at the Sackville Gallery.

It may interest your readers to know that with the exception of slight details, a replica of the same subject, *Satyr in the House of the Peasant*, identical in size and composition, exists in the Widener Collection in Philadelphia.

In Vol. iv, No. 1, December 1915, of "Arts in America" will be found a brief article on this artist's life and work by Rudolf Oldenbourg, illustrated by the Widener painting and the Magdalena Lys in the Dresden Gallery.

August L. Mayer, the writer on Spanish masters, wrote in the same publication October 1915, that this painting, which is attributed to Velasquez, "is undoubtedly a very good and characteristic example of the art of Bernardo Strozzi".

In the Widener Catalogue of 1916 its history is as follows:—

Collection José de Pinto, 1780 (Spain).

„ Lopes Cean de Laguna (Holland).

Canvas, size 52½ inches × 65½ inches.

Yours faithfully,

G. FRANK MULLER.

439 West 57th Street, New York.

November 14th, 1918.

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the previous month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated. Serial Publications will for the present be arranged here according to the ordinary periods of their publication, and only the latest number of foreign serials actually received will be entered, in order that foreign editors and publishers may learn which numbers of their publications have failed to arrive.

CAMBRIDGE, UNIVERSITY PRESS, Fetter Lane, E.C.2.

SAMPSON (Geo.), Editor. *Cambridge Readings in Literature*, illust.; Book 1, xiii + 247 pp., 5s. n.; Book 5, xix + 288 pp., 6s. n.

HERBERT JENKINS, LTD., 12 Arundel Place, S.W.

PERCIVAL (Maciver). *The Glass Collector, a guide to old English glass*; xvi + 331 pp., 125 illust., 6s. n.

JOHN LANE, Vigo St., W.1, and New York.

SPARROW (Walter Shaw). *Prints and Drawings by Frank Brangwyn, with some other phases of his art*; 288 pp., 50 pl.; 2½ g. n., also a special edition.

Toy books—a large variety.

OMEGA WORKSHOPS, LTD., 33 Fitzroy Sq., W.1.

Original Woodcuts by Various Artists, 12 woodcuts, edition limited to 75 copies, 12s. 6d.

[Woodcuts by Roger Fry, Simon Bussy, Duncan Grant, Vanessa Bell and others.]

PHILIP LEE WARNER (Medici Soc., Ltd.).

A Child's Book of English Portraits, 46 pp., 13 col. pl.

PERIODICALS—WEEKLY.—American Art News—Architect—Country Life.

FORTNIGHTLY.—Bulletin of the Alliance Française, 93—La Revista (Barcelona), IV, 73—Vell i Nou, IV, 80, 81.

MONTHLY.—The Anglo-Italian Review, 4 (15 Aug.)—Art World (New York), Mar.—Colour—Connoisseur—Fine Art Trade Journal—Journal of the Imperial Arts League, 33—Kokka, 337 and Contents of vol. XXVIII (*price raised to 2.80 yen* (5s. 6d.) *per number*)—Les Arts, 164—Managing Printer, 26—30—New East, 1, 1—New York, Metropolitan Museum XIII, 12—Onze Kunst, XVII, 12.

BI-MONTHLY.—Art in America, VI, 5—Boston, U.S.A., Museum of Fine Arts, Bulletin, 98—L'Arte, XXI, 2 + 3.

OTHER MONTHLY PERIODS.—Cleveland, Ohio, Museum of Art, Bulletin (10 a year), V, 8 + 9—Minneapolis, Institute of Fine Arts, Bulletin (9 a year), VII, 9.

QUARTERLY.—Boletín de la Sociedad Española de Excursiones, XXVI, 3, and Indices Generales, 1893 a 1917—Faenza, VI, 3—Felix Ravenna, 27—Gazette des Beaux Arts 695, 696, and Chronique des Arts, Oct.—Manchester, John Rylands Library, Bulletin, vol. IV, 3 + 4—Oud-Holland, XXXVI, 4, and Table of Contents from year 26 to 35—Pennsylvania Museum, Bulletin, 63—Quarterly Review, 457—Root and Branch, II, 4—Town Planning Review, VIII, 3 + 4—Worcester, Mass., Art Museum Bulletin, IX, 2, and Index to vol. VIII.

ANNUALLY.—United States National Museum. *Report . . . for the year ending June 30, 1917*—Pennsylvania Museum and School of Industrial Art, 42nd Annual Report, 1918—Worcester Art Museum (Mass.), 22nd Annual Report, 1918.

PAMPHLETS.—Classical and American Education, by E. P. Warren, Harvard 1883, Hon. Fellow of C.C.C., Oxford (Blackwell), Oxford, 1s. 6d. n.

TRADE LISTS, ETC.—Maggs Bros., 34-5 Conduit St., W.1., Cat. No. 372, *Books relating to the British Islands, Heraldry and Family History, etc.*; 248 pp.; also No. 373, *Autograph Letters, Manuscripts, etc.*; 164 pp.—Moughton Mifflin Co., *The Piper*, a monthly chat with booksellers and bookbuyers, Boston and New York—Norstedts Nyheter (Stockholm), 1918, No. 11, 12—*The Pottery and Glass Record*, a monthly Trade and Art Journal for the Pottery, Glass and Allied Trades, new series, 1, 1 (72 Regent St., W.1), 1s.—Spink and Son, Ltd., 6 King St., S.W.1, *Exhibition of Ancient Sculpture, Vases and Bronzes*, 36 pp., illust.



Italianate-Greek icon with carved moulding, probably representing the Akathist Hymn, and said to have come from a church in the Island of Santorin (Thera). Extreme measurements, $22\frac{3}{4}'' \times 15\frac{1}{2}''$, painting $16\frac{3}{4}'' \times 8\frac{3}{4}''$ (Mr. Charles Johnstone Hope-Johnstone)



... probably rep. ... and said to
 ... in ... 2 1/2 x 1 1/2
 ... H. (positive)

AN ICON ILLUSTRATING A GREEK HYMN BY MORE ADEY

THE icon reproduced here was bought by the present owner, Mr. C. J. Hope-Johnstone, in the Island of Scio, during 1917, while he was on service for the Foreign Office. It was supposed to have come from a church in the island of Santorin (Thera), a provenance which there seems to have been no reason why the vendor should have invented. The picture is composed of one solid block of wood, $22\frac{3}{4}$ " \times $15\frac{1}{2}$ ", and $1\frac{1}{2}$ " thick. The back is not planed smooth, but chipped fairly even with a chisel or other handled tool. The ornamental moulding is undercut to about $\frac{1}{8}$ ", and the openwork is attached to the background by ties under the rosettes. The whole surface was gilded, and the original gold remains almost untouched over the picture. The moulding, however, has mostly been covered with a poor modern substitute, otherwise, as may be seen in the illustration opposite, it is almost intact. The date, and indeed the provenance—since the island of Santorin is merely not unlikely—is very difficult to determine in the present vague knowledge of Orthodox ecclesiastical art on this side of Europe. Mr. Roger Fry and Dr. Tancred Borenius do not see anything in the moulding incompatible with Italian work of the late 17th century, and I think that they agree with me that there are strong signs of Italian influence in the lines and pose of the figures and the treatment of the drapery. The greater freedom and realism of an Italian artist is visible in almost every subject, especially perhaps in the single figure of the Virgin [Δ] representing the act of her conception overshadowed by the power of God. [See the larger illustration, p. 47.] The colour scheme is very pleasing, suggesting at a bird's-eye view the subdued richness of a mosaic or of a small-patterned oriental carpet. The colours used are almost exclusively blue, red, black and white on the gold background, all toned intentionally, and probably further mellowed by time. The blue is of a shade between indigo and prussian, and not of that dead green caused by the scraping off of ultramarine. The red is vermillion, which still appears in the letters of the Greek alphabet which mark the scenes, as is explained further on. Most of these, now faint in the original, disappear in the reproductions on the natural scale [pp. 47, 50]; some of them seem to have been renewed on the painting itself.

The subject of the painting has, I think, been definitely fixed by Miss Carthew, who is well versed in the Orthodox liturgies. That the composite picture represents a series of scenes devoted to Christ, or the Virgin, or both together,

and not to the legend of any saint, is quite evident. We immediately recognise *The Visitation* [E], *Nativity* [H], *Journey of the Magi* [Θ], *Adoration of the Magi* [I], *Flight into Egypt* [Λ], *Presentation in the Temple* [M], and *Christ teaching the Doctors* [N]. Three of the others can be guessed, though the subjects are not very common in the West, *The Interview of Joseph with the Virgin* (Matth. i, 19) [Z]¹, and *The return of the Magi to their own Country* [K]. But we are puzzled why *The Annunciation* should appear three times in the top row [A , B , Γ], since we cannot possibly interpret either of the scenes as the *Annunciation at the Fountain* derived from the Gospel of pseudo-Matthew. Nor does western iconography give us any clue at all to the meaning of most of the scenes from [N] to [Ω]. Miss Carthew's theory explains them. She has recognised that the series is interpreted in precise order by the verses of the alphabetical hymn called 'Ο Ἀκάθιστος Ὕμνος. The Akathist hymn is dated at about 600, but there is no clue to the writer. It is sung in the Orthodox Church on Fridays during the season of Lent. All, officiants, assistants, choir and people stand throughout the singing of the hymn, in remembrance of the celebration of a victory (c. 626) gained by Heraclius's troops over Chosroes's, when the whole assembly stood throughout the night singing the praises of the Virgin². Hence the derivation of the name is ἀ-καθιστήμι—the hymn whereat none shall sit. As may be seen on pp. 46, 51, it consists of 24 short passages beginning with the Greek characters in alphabetical order³. As Miss Carthew has pointed out to me, the alternate verses beginning with the first [A , Γ , E] are followed by a series of twelve *Χαίρε*, arranged antiphonally, all addressed to the Virgin under different similitudes, with a

(Continued on p. 52.)

¹ Here Joseph seems to be touching the Virgin with a rod.

² Dr. Montague James, Provost of Eton, has kindly sent me the following note from Suicer's *Thesaurus Ecclesiasticus*: "Ὕμνος ἀκάθιστος est hymnus sacer qui hebdomade quinta quadragesimae sabbato in matutinis in honorem B. Virginis canitur. Triodion: τῇ αὐτῇ ἡμέρᾳ (sc. sabbato 5^{ae} hebdomadae) τὸν ἀκάθιστον ὕμνον ἐορτάζομεν τῆς ὑπεραγίας θεοτόκου. Origo nominis, ut recte Cl. Meursius in Glosario suo observat, a victoria, quam Heraclii tempore adversus Chosroae legatum obtinuerunt; ob quam impetratam, totam noctem stantes hymnum in honorem B. Virginis decantabant. Loca ex Triodio apud Meursium exstant: unde etiam petenda".

³ Veneration for the letters of the alphabet was, of course, general further east, and much earlier than the founding of Constantinople. Instances might be multiplied of its survival and spread westward, both in secular verse and in Catholic liturgies and ceremonial. It is sufficient to note how a bishop still traces with the butt of his staff in ashes laid for the purpose saltire-wise on the floor of a church for consecration, the Greek and Latin alphabets uniting at their intersection in the common letter M.

Ἄγγελος πρωτοστάτης οὐρανόθεν ἐπέμφθη, εἰπεῖν τῇ Θεοτόκῃ τὸ, Χαῖρε· καὶ σὺν τῇ ἁσωμάτῳ φωνῇ, σωματούμενόν σε θεωρῶν, Κύριε, ἐξίστατο, καὶ ἵστατο κραυγάζων πρὸς αὐτὴν τοιαῦτα· Χαῖρε κ. τ. λ.

Βλέπουσα ἡ ἁγία ἐαυτὴν ἐν ἀγνείᾳ, φησὶ τῷ Γαβριὲλ θαρσαλέως· Τὸ παράδοξόν σου τῆς φωνῆς δυσπαράδεκτόν μου τῇ ψυχῇ φαίνεται· ἀπόρου γὰρ συλλήψεως τὴν κύησιν πῶς λέγεις; κράζων· Ἀλληλούϊα.

Γινώσκιν ἄγνωστον γινῶναι ἡ Παρθένος ζητοῦσα, ἐβόησε πρὸς τὸν λειτουργοῦντα· Ἐκ λαγόνων ἀγνῶν Υἱὸν πῶς ἐστὶ τεχθῆναι δυνατόν; λέξον μοι. Πρὸς ἣν ἐκείνος ἔφησεν ἐν φόβῳ, πλὴν κραυγάζων οὕτω· Χαῖρε κ. τ. λ.

Δύναμις τοῦ Ὑψίστου ἐπεσκίασε τότε πρὸς σύλληψιν τῇ Ἀπειρογάμῳ, καὶ τὴν εὐκαρπον ταύτης νηδύν, ὡς ἀγρὸν ὑπέδειξεν ἡδὺν ἅπασιν τοῖς θέλουσι θερίζειν σωτηρίαν, ἐν τῷ ψάλλειν οὕτως· Ἀλληλούϊα.

Ἐχουσα θεοδόχον ἡ Παρθένος τὴν μήτραν, ἀνέδραμε πρὸς τὴν Ἐλισάβετ· τὸ δὲ βρέφος ἐκείνης εὐθὺς, ἐπιγινόντῃ τῇ ταύτης ἀσπασμῶν, ἔχαιρε· καὶ ἄλμασιν ὡς ἄσμασιν ἐβόα πρὸς τὴν Θεοτόκον· Χαῖρε κ. τ. λ.

Ζάλην ἔνδοθεν ἔχων λογισμῶν ἀμφιβόλων, ὁ σώφρων Ἰωσήφ ἐταράχθη, πρὸς τὴν ἁγαμὸν σε θεωρῶν, καὶ κλειψίγαμον ὑπονοῶν, Ἀμεμπτε· μαθὼν δὲ σου τὴν σύλληψιν ἐκ Πνεύματος ἁγίου, ἔφη· Ἀλληλούϊα.

Ἦκουσαν οἱ ποιμένες τῶν Ἀγγέλων ἱμνοῦντων τὴν ἑνσαρκον Χριστοῦ παρουσίαν· καὶ δραμόντες ὡς πρὸς ποιμένα, θεωροῦσι τοῦτον ὡς ἀμνὸν ἁμωμον, ἐν τῇ γαστρὶ Μαρίας βοσκηθέντα, ἣν ἱμνοῦντες εἶπον· Χαῖρε κ. τ. λ.

Θεοδόμον Ἀστέρα θεωρήσαντες Μάγοι, τῇ τούτου ἡκολούθησαν αἴγλῃ· καὶ ὡς λύχνον κρατοῦντες αὐτὸν, δι' αὐτοῦ ἡρεῖνων κραταῖον ἀνακτα· καὶ φθάσαιτες τὸν ἀφθαστον, ἐχάρησαν, αὐτῷ βοῶντες· Ἀλληλούϊα.

Ἰδὼν παῖδες Χαλδαίων ἐν χειρὶ τῆς Παρθένου, τὸν πλάσαντα χειρὶ τοὺς ἀνθρώπους· καὶ Δεσπότην νοοῦντες αὐτοῖς, εἰ καὶ δούλου ἔλαβε μορφὴν, ἔσπευσαν τοῖς δώροις θεραπεῦσαι, καὶ βοῆσαι τῇ Εὐλογημένῃ· Χαῖρε κ. τ. λ.

Κήρυκες θεοφόροι γεγονότες οἱ Μάγοι, ὑπέστρεψαν εἰς τὴν Βαβυλῶνα· ἐκτελέσαντές σου τὸν χρησμόν, καὶ κηρύξαντές σε τὸν Χριστὸν ἅπασιν, ἀφέντες τὸν Ἡρώδην ὡς ληρώδη, μὴ εἰδὸτα ψάλλειν· Ἀλληλούϊα.

Λάμπας ἐν τῇ Αἰγύπτῳ φωτισμὸν ἀληθείας, ἐδώξας τοῦ ψευδοῦς τοῦ σκότους· τὰ γὰρ εἰδῶλα ταύτης Σωτῆρ, μὴ ἐνέγκαντά σου τὴν ἰσχὺν, πέπτωκεν· οἱ τούτων δὲ ῥυσθέντες ἐβόων πρὸς τὴν Θεοτόκον· Χαῖρε κ. τ. λ.

Μέλλοντος Συμεῶνος τοῦ παρόντος αἰῶνος μεθίστασθαι τοῦ ἀπατεῶνος, ἐπεδόθη ὡς βρέφος αὐτῷ, ἀλλ' ἐγνώσθης τούτῳ καὶ Θεὸς τέλειος· διὸπερ ἐξεπλάγη σου τὴν ἄρρητον σοφίαν, κράζων· Ἀλληλούϊα.

A An angel of the first quire was sent from heaven, to say to the Mother of God the "Hail Mary"; and beholding Thee, O Lord, taking upon Thee corporeal substance, he was astonished, and stood crying to her with incorporeal voice, saying: "Hail . . .

B The holy one, beholding herself in chastity, spake boldly to Gabriel: "The riddle of thy words seemeth incomprehensible by my mind; how speakest thou of generation by seedless conception, crying "Alleluia"?

Γ Seeking to know knowledge unknowable, the Virgin cried to the ministrant: "How is it possible for a son to be born from virgin bowels? Tell thou me". To whom he spake in fear, yet crying thus: "Hail . . .

Δ The Power of the Highest straightway overshadowed her that knew not man, unto conception, and revealed her womb of fair fruit as a fertile field for all that would reap salvation, singing "Alleluia".

E Bearing God in her womb, the Virgin hastened to Elizabeth, whose babe, straightway, recognising her salutation, rejoiced and with leaping as with singing cried to the Mother of God "Hail . . .

Z Virtuous Joseph, distressed within by doubting thoughts, was troubled, beholding thee a maiden, and suspecting thee, O blameless Virgin, of a stolen wedlock; but having learned from thee of thy conception by the Holy Spirit, he said, "Alleluia".

H The angels praised the coming of Christ in the flesh, and the shepherds heard; and running as to a shepherd, they behold Him as a spotless lamb, pastured in Mary's womb, and give praise to her, saying "Hail . . .

Θ The Magi contemplated the star that foreran God, and followed in its light, and holding to it as to a beacon, sought thereby a mighty king; and having approached the Inapproachable, they rejoiced and cried to Him "Alleluia".

I The sons of the Chaldeans saw in the Virgin's hands Him Who fashioned man with the hand, and knowing Him to be the Master, although He wore the image of a servant, hastened to honour Him with gifts, and cried to the blessed among women "Hail . . .

K The Magi, having become harbingers of God, returned to Babylon, and, accomplishing Thine oracle, proclaimed Thee, O Christ, to all men, and abandoned Herod for one devoid of sense that knew not how to sing "Alleluia".

Λ Thou didst light in Egypt the lamp of truth, and didst cast out the darkness of deceit; for the idols thereof fell, enduring not Thy might, O Saviour; and they that were saved from them cried out to the Mother of God, "Hail . . .

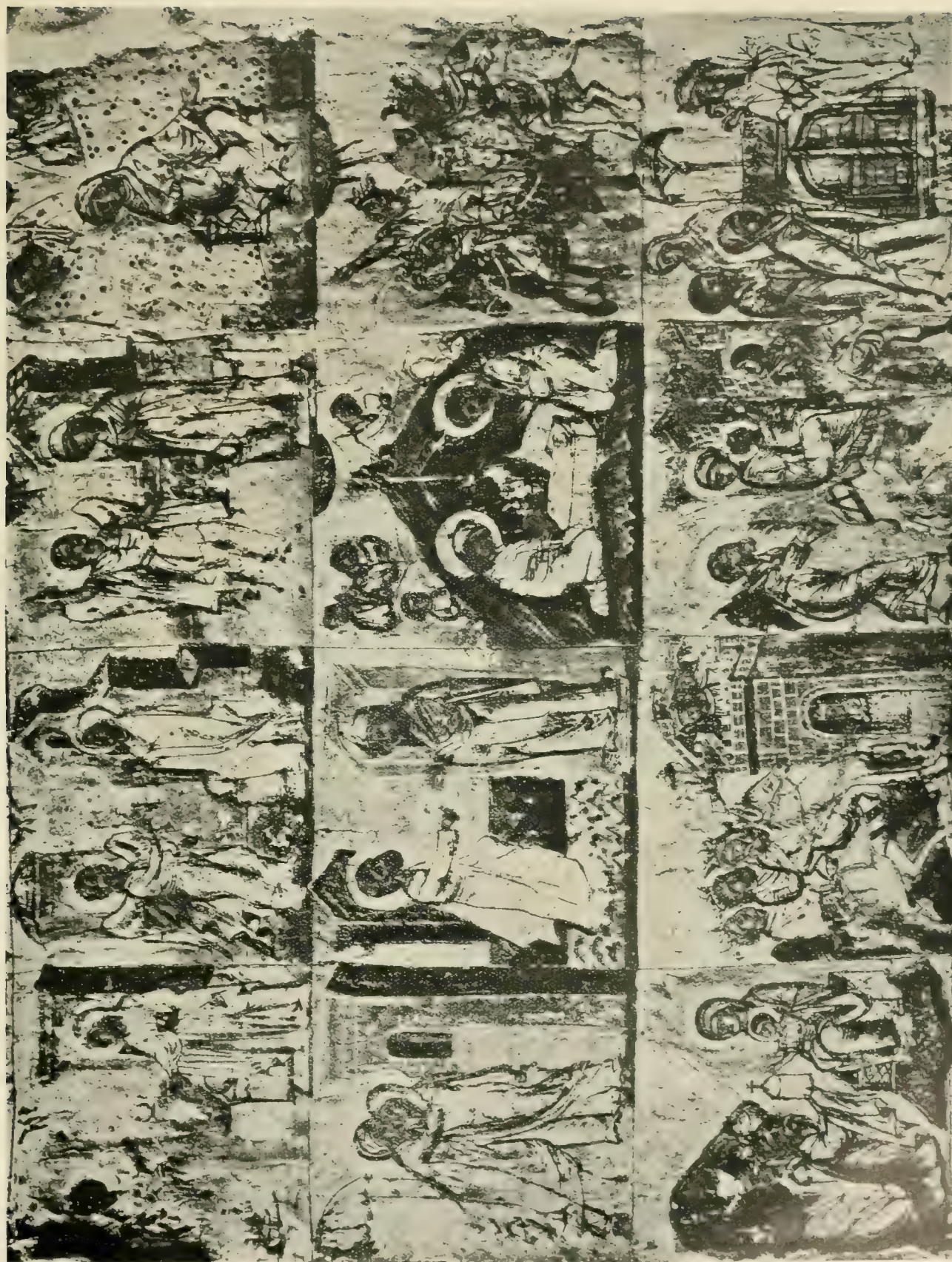
M To Simeon, ready to depart from the present age of guile, Thou wast delivered, an Infant, but wast revealed to him as Perfect God; wherefore he was amazed at Thine Ineffable Wisdom, and cried, "Alleluia".

A

B

Γ

Δ



E, Z

H, Θ

I

K

A

M

Scenes illustrating the Akathist Hymn, A to M, c. original scale

11

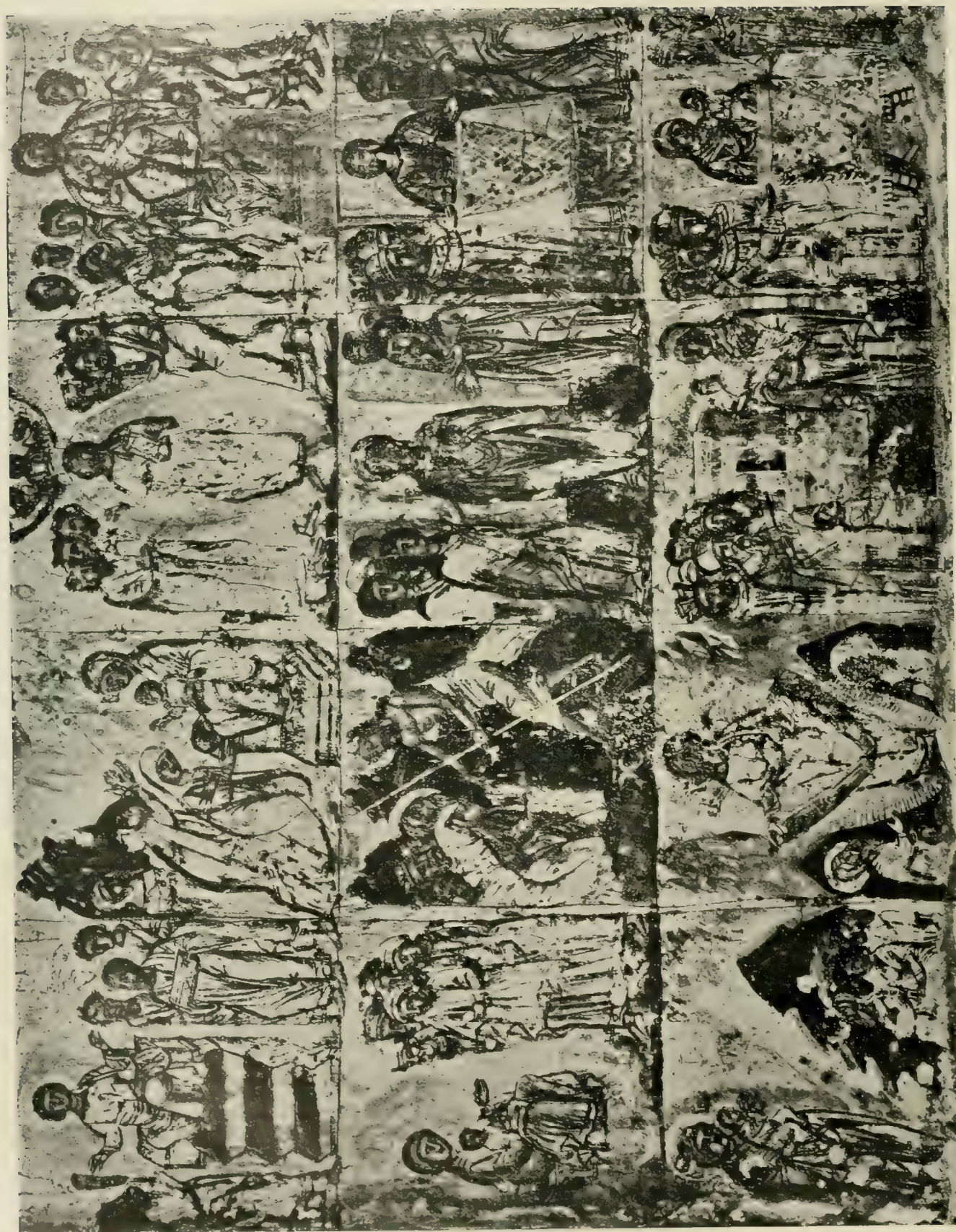
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III

2

1, 2

T, Y



Ω

ψ

X

φ

Scenes illustrating the Akathist Hymn, N to Ω, *circ.* original scale

- Νέαν ἔδειξε κτίσιν, ἐμφανίσας ὁ ἑκτιστὴς ἡμῖν τοῖς ὑπ' αὐτοῦ γειομένοις, ἐξ ἀσπόρου βλαστήσας γαστρὸς, καὶ φυλάξας ταύτην, ὥσπερ ἦν, ἀφθορον· ἵνα τὸ θαῦμα βλέποντες, ὑμνήσωμεν αὐτήν, βοώμετες· Χαῖρε κ. τ. λ.
- Ξείον τόκον ἰδόντες, ξενωθώμεν τοῦ κόσμου, τὸν νοῦν εἰς οὐρανὸν μεταθέντες· διὰ τοῦτο γὰρ ὁ ὑψηλὸς Θεὸς ἐπὶ γῆς ἐφάνη ταπεινὸς αἰθρωπος, βουλόμενος ἐλκεῖσαι πρὸς τὸ ὕψος τοὺς αὐτῷ βοῶντας· Ἀλληλούϊα.
- Ὁλος ἦν ἐν τοῖς κάτω, καὶ τῶν ἄνω οὐδ' ὅλως ἀπῆν ὁ ἀπερίγραπτος Λόγος· συγκατάβασις γὰρ Θεϊκὴ, οὐ μετὰ βασις δὲ τοπικὴ γέγονε· καὶ τόκος ἐκ Παρθένου θεολήπτου, ἀκουούσης ταῦτα· Χαῖρε κ. τ. λ.
- Πᾶσα φύσις Ἀγγέλων κατεπλάγη τὸ μέγα τῆς σῆς ἐνανθρωπήσεως ἔργον· τὸν ἀπρόσιτον γὰρ ὡς Θεόν, ἐθεώρει πᾶσι προσιτὸν ἄνθρωπον, ἡμῖν μὲν συνδιὰγοντα, ἀκούοντα δὲ παρὰ πάντων οὕτως· Ἀλληλούϊα.
- Ῥήτορας πολυφθόγγους, ὡς ἰχθύας ἀφώνους, ὀρώμεν ἐπὶ σοί, Θεοτόκε· ἀποροῦσι γὰρ λέγειν τὸ, Πῶς καὶ Παρθένος μένεις, καὶ τεκεῖν ἴσχυσας· ἡμεῖς δὲ τὸ Μυστήριον θαυμάζοντες, πιστῶς βοῶμεν· Χαῖρε κ. τ. λ.
- Σῶσαι θέλων τὸν κόσμον ὁ τῶν ὅλων κοσμήτωρ, πρὸς τοῦτον αὐτεπαγγέλτος ἦλθε· καὶ ποιμὴν ὑπάρχων ὡς Θεὸς, δι' ἡμᾶς ἐφάνη καθ' ἡμᾶς ἄνθρωπος· ὁμοίῳ γὰρ τὸ ὁμοιον καλέσας, ὡς Θεὸς ἀκούει· Ἀλληλούϊα.
- Τεῖχος εἰ τῶν παρθένων, Θεοτόκε Παρθένε, καὶ πάντων τῶν εἰς σέ προστρεχόντων· ὁ γὰρ τοῦ οὐρανοῦ καὶ τῆς γῆς κατεσκεύασέ σε Ποιητὴς, Ἀχραντε, οἰκίσας ἐν τῇ μήτρᾳ σου, καὶ πάντας σοι προσφωνεῖν διδάξας· Χαῖρε κ. τ. λ.
- Ὑμνος ἅπας ἡττάται, συνεκτείνεσθαι σπεύδων, τῷ πλήθει τῶν πολλῶν οἰκτιρῶν σου· ἰσαριθμούς γὰρ τῇ ψάμμῳ ᾧδᾶς ἂν προσφέρωμέν σοι, Βασιλεῦ ἅγιε, οὐδὲν τελοῦμεν ἄξιον, ὧν δέδωκας ἡμῖν τοῖς σοὶ βοῶσιν· Ἀλληλούϊα.
- Φωτοδόχον λαμπάδα, τοῖς ἐν σκότει φανείσαν, ἐρώμεν τὴν ἁγίαν Παρθένον· τὸ γὰρ αὐτὸν ἄπτουσα φῶς, ὁδηγεῖ πρὸς γνῶσιν θεϊκὴν ἅπαντας, αὐγῇ τὸν νοῦν φωτίζουσα, κραυγῇ δὲ τιμωμένη ταῦτα· Χαῖρε κ. τ. λ.
- Χάριν δοῦναι θελήσας ὀφλημάτων ἀρχαίων, ὁ πάντων χρεωλύτης ἀνθρώπων, ἐπεδήμησε δι' ἑαυτοῦ πρὸς τοὺς ἀποδήμους τῆς αὐτοῦ χάριτος· καὶ σχίσας τὸ χειρόγραφον, ἀκούει παρὰ πάντων οὕτως· Ἀλληλούϊα.
- Ψάλλοντές σου τὸν τόκον, ἀνυμνοῦμέν σε πάντες ὡς ἔμψυχον ναὸν, Θεοτόκε· ἐν τῇ σῇ γὰρ οἰκίσας γαστρὶ ὁ συνέχων πάντα τῇ χειρὶ Κύριος, ἡγίασεν, ἐδόξασεν, ἐδίδαξε βοᾶν σοι πάντας· Χαῖρε κ. τ. λ.
- Ὡ πανύμνητε Μήτηρ, ἡ τεκοῦσα τὸν πάντων Ἀγίον ἀγιώτατον Λόγον, δεξαμένη τὴν νῦν προσφορὰν, ἀπὸ πάσης ρῦσαι συμφορὰς ἅπαντας· καὶ τῆς μελλούσης λύτρωσαι κολάσεως τοὺς συμβοῶντας· Ἀλληλούϊα.
- N The Creator showed to us, the creatures made by Him, a new creation; He sprouting from an unseeded womb and preserving it unstained as it was; in order that we should extol it, beholding the marvel, crying "Hail . . .
- Ξ When we behold the strange Birth, let us become strangers to the world, transferring our minds to heaven; for to this end High God appeared upon the earth—humble man, willing to draw up on high them who cry to Him "Alleluia".
- O The Incircumscribed Word was wholly with them that are below and in no wise absent from Them that are above; for the condescension was divine, and was not change of place; and the birth was from a virgin possessed of God, and she heard these words, "Hail . . .
- II All the generation of angels was amazed at the great work of Thine Incarnation; for they saw Him Who is inapproachable as God, Man approachable by all, dwelling among us and hearing from all "Alleluia".
- P We see the orators, the men of many words, dumb as fish before thee, O Virgin; for they know not how to answer the question, "How remainest thou a virgin and yet didst avail to bear a son?" But we, amazed at the mystery, cry out in faith, "Hail . . .
- Σ Willing to save the universe, the Disposer of all came for its sake, His Self-sent Messenger, and being, as God, our Shepherd, for our sake He appeared in our likeness as Man, for, like calling to Like, He hears, being God, "Alleluia".
- T Thou, O Virgin, Mother of God, art a wall to virgins and to all them that flee to thee; for the Maker of heaven and earth prepared thee, immaculate, and dwelt in thy womb and taught all to call on thee, "Hail . . .
- Y Every hymn fails that strives to attain the multitude of Thy many mercies, for if we offer Thee, O Holy King, odes innumerable as the sand, yet is our labour in no wise worthy of the gifts that Thou hast given to us who cry to Thee, "Alleluia".
- Φ We see the holy Virgin, a shining beacon, appearing to them that sit in darkness; for she kindled the Immaterial Light, and leads all to divine knowledge, enlightening the mind with radiance, honoured by the cry, "Hail . . .
- X The Redeemer of all men's debts, purposing to give grace from the ancient penalties, did of His Own Self dwell among them who had ceased to dwell in His grace, and having rent the handwriting, He hears from all, "Alleluia".
- Ψ Singing of thy Babe, we all raise hymns to thee, Mother of God, as a living temple, for the Lord Who holds all things in His Hand, dwelt in thy womb, and hallowed and glorified thee, and taught all to cry to thee, "Hail . . .
- Ω All-praised Mother, who didst bear the Most Holy Word of all the Holy, receive our present offering, and deliver us all from all evil; and redeem from future chastisement those who cry together, "Alleluia".

final, unvarying, 13th, Χαῖρε, Νύμφη, ἀνύμφευτε, which is repeated by the choir after the priest⁴. The even verses [B, Δ, Ζ], and so on, end with the single "Alleluia". The Χαῖρε are omitted here for want of space, and because they throw little or no light on the precise significance of the individual scenes of the icon. The hymn may be described in the less unfamiliar western terms rather as a series of "farced proses" than a poem in the modern sense of the word "hymn", since it is without metre and depends for its effect on assonance and antithesis⁵.

The series is reproduced a trifle larger than the original on pp. 47 and 50, and the hymn with an English version compiled for iconographical purposes is printed on the opposite pages⁶. On comparing the text with the illustrations it will be seen that they correspond precisely. Some of the letters of the Greek alphabet have disappeared from the icon itself, though more are legible on it than appear in the reproductions. A few, I think, were originally omitted from lack of a suitable place for them in the composition, for the X and Ω are very plainly visible at the foot of the scenes immediately above those to which they belong [see foot of Σ and Υ]. But the point is that no scene appears out of the order of the hymn. The three *Annunciation* scenes, all within doors, follow the three first verses of the hymn. The fourth represents the doctrine of the Virginal Conception, also according with the hymn. The more theological and devotional and the less historical the poet's subject becomes, the more difficult it naturally becomes to express in a "material art", and the more difficult for the critic to interpret, especially since the characteristics are still on a low plane of realism. Thanks to Miss Carthew, with whom I generally agree, a good deal may be distinguished in no way divergent from the hymn, and in many cases plainly referring to it, as follows:

N Christ, the new offspring of virginity, at the

⁴ To quote Miss Carthew again: "Apostrophes of this kind to the Virgin occur in early Coptic manuscripts. In *The Book of the Resurrection of Christ by Bartholomew the Apostle*, which may have been put together in the 2nd century, and was almost certainly not written later than the 4th century, a series of 'Hails' very similar to these in the Akathist hymn is to be found, but in this case they are addressed by Christ to the Virgin after His Resurrection. Hence we may conclude that this form of hymn was in use at a very early date".

⁵ But in the Χαῖρε, the antithesis and assonance are still more marked than in the proses, and some final rhymes occur; e.g., Χαῖρε, βουλῆς ἀπορρήτου μύστις· χαῖρε, σιγῆς δεομένων πίστις, and Χαῖρε, τὸ τῶν Ἀγγέλων πολυθρύλλητον θαῦμα· χαῖρε, τὸ τῶν δαιμόνων πολυθρήνητον τραῦμα. (1st and 4th Χαῖρε of Γ).

⁶ This pedestrian version, made to explain the scenes before us, is entirely based on another in MS. made for the more serious purpose of devotional use, and now in course of publication. Otherwise I could not have supplied one in the time available nor perhaps at all, owing to long neglect of Greek grammar. I have also to thank again Dr. Montague James for many corrections and suggestions; and Mr. Lionel Cust for others.

age of twelve years, laying the first foundations of the new creation in the minds of the doctors in the Temple.

Ξ Neither Miss Carthew nor I can suggest any specific meaning in this scene. Either the painter failed to formalise the verse, or he refers to some special legend or icon which I do not know. Ξ can be seen even in the reproduction near the left-hand corner of the top margin.

Ο Christ-Man within the vesica of the Virgin, among men below in the presence of the Trinity above, without change of locality. Ο, appears quite plainly in the same position as Ξ.

Π Christ-Man adored by Angels. In the painting itself cherubim are visible below the throne and the figures beside it are winged.

Ρ The orators dumbfounded hold their speeches rolled tight in their hands. If they were delivering them the rolls would appear in falling scrolls. The Ρ is just above the head of the seated Virgin.

Σ Miss Carthew is inclined to see in this scene a *Harrowing of Hell*, as the staff in the hand of Christ bears the resurrection banner. If so the nimbused figures represent Patriarchs. I think the artist, possibly not very well instructed in the text, has confused the two forms of staff. The ξ in the middle of the lower edge belongs to the scene below.

Τ The centre figure represents, not Christ, but the Virgin, and behind her is a front wall with two diagonal side walls in attempted perspective, not so clear in the reproduction as in the painting itself.

Υ This evidently represents a venerated picture of Christ supported by the ecclesiastical and lay dignitaries. Miss Carthew suggests with great probability that the picture is the celebrated icon referred to below. The ω again belongs to the scene below.

Φ The object on the right, which occupies half the space, appears plainly in the painting as a beacon, which is broken by the painter into an irregular silhouette in order to enable him to include those that sit in darkness. To the modern eye they seem to be sitting inside the beacon as in a cavern. The φ appears midway between the Virgin's head and the beacon.

Χ Christ the Redeemer stands tearing assunder the bill of costs; Adam and Eve, apparently, sit below in the darkness of ancient transgression watching the redemption of their race.

Ψ In the foreground kneels the author of the hymn, drawn on a very small scale, offering his work, as the mouthpiece of all conditions of men, standing behind him, to Christ, and to the Virgin as the living temple of God, symbolised by the building in the centre of the scene.

Ω The celebration of a venerated icon (cf. Υ), in this instance of the Virgin and Child. As



Continuous brush drawing (here divided), black, sparingly touched with red and green on thick yellowish paper, 1' x 2' 9½", c. 966 A.D., from Tun-Huang (British Museum, Stein collection)

already noted, the ω appears in scene [Y] immediately above.

Υ, Ω Miss Carthew's theory is further justified by the tradition that the Akathist hymn was sung on three occasions in Constantinople when the city was attacked, and the enemy was put to flight by its spiritual power. On the first of these occasions the "icon of Christ not made by hands" (ἡ ἀχειροποίητος τοῦ Χριστοῦ εἰκὼν) was carried in the procession by the Patriarch, and on the third occasion the icon of the Mother of God, the patron of the city, by the people themselves. Therefore the icons being venerated in scenes Υ and Ω are, as we may reasonably assume, intended by the painter to represent these.

A point which needs further explanation is a word on the scroll held by the angel on the left hand of the Virgin and Child in the tympanum of the picture. One would suppose that it might stand for the eucharistic "Gloria in excelsis" or the Angelic Salutation, but it is illegible. All that can be said is that it appears to be written in Slavonic, and not Greek, characters, evidence which would direct us to the northern rather than the southern parts of the Peninsula. The particular design of the Virgin and Child, which seems to me to be derived from a plastic model, may also point to a Uniate miraculous image, like most others, Byzantine in style, rather than to an Orthodox icon⁷. The other objects in the tympanum—the ladder, the temple or palace, the lamp, the lily, the rose, and the altar-of-incense or

⁷ The hymn is as Catholic as it is Orthodox, though not used in western Catholic churches.

table of shew-bread, for such they seem to be, are emblems of the Virgin common in both Greek and Latin writers⁸. I was inclined to see in scene Ω two ladders slanting towards each other below the antependium in front of the icon of the Virgin and Child, and to suggest connection with the earlier and widespread devotional method rendered famous by S. John Climacus, but Miss Carthew does not think that the method persisted among the orthodox so late as the icon, and that the objects, if intended for ladders at all, are merely represented as ordinary emblems of the Virgin, as "the ladder whereby God descended to earth and man ascends to heaven"⁹. But such iconographic guesses might be carried to a wearisome extent. Enough has been said to increase the literary interest of this very attractive devotional decoration, and perhaps to lead to more precise study of Orthodox art, the legitimate if impoverished heir of the Byzantine.


Another icon, which from its description seems also to illustrate the Akathist hymn, was brought to this country from Russia some years ago, and has apparently been taken back there more recently. On this perhaps further information will be available. From a trustworthy account it was composed of a Virgin and Child on a larger scale in the centre, surrounded by twenty-four scenes similar to those illustrated here.

⁸ Cf. an interpolation found in some prayer-books after [E]—τὸ Παλάτιον, τοῦ μόνου βασιλέως· χαίρε θρόνε πύρινε τοῦ Παντοκράτορος—and—Ῥόδον τὸ ἀμάραντον, χαίρε ἡ μόνη βασίτησσα. I quote from a modern book published in Constantinople in 1886.

⁹ Cf. the third pair of χαίρε, Γ, χαίρε, κλίμαξ ἐπουράνιε, δι' ἧς κατέβη ὁ Θεός· χαίρε, γέφυρα μετάγουσα τοὺς ἐκ τῆς γῆς πρὸς οὐρανόν.

RECENT ACQUISITIONS FOR PUBLIC COLLECTIONS—VII BY ARTHUR WALEY

A SKETCH FROM TUN-HUANG—BRITISH MUSEUM, PRINT ROOM, STEIN COLLECTION

HE lively drawing here reproduced belongs to the portion of the Stein collection recently allotted to the Print Room. It is executed with a coarse brush in black ink, with a few touches of red (e.g. on the camel's saddle-cloth) and green (e.g. behind the horse's saddle-cloth) on a roll of thick yellowish paper measuring 2 ft. 9½ in. by 1 ft. At the right-hand end of the roll, behind the camel's tail, is the torn edge of another sheet of drawing.

The paper used by the artist had already been scribbled upon. The irregular lines of Chinese writing on this side of the paper are passages copied out, perhaps as a writing exercise, from the document which occupies the other side.

This document, dated 966 A.D., records Buddhist

benefactions of the Controller of the "Restore-the-Right" Army (*kuei-i-chün*), Ts'ao Yüan-chung and his wife, the Lady Chai of Hsün-yang. The couple spent a month's religious retreat in the Caves of the Thousand Buddhas at T'un¹-huang. The Controller (who was also "specially promoted Inspector, Grand Master, President of the Council and Great King of T'o-hsi") spent this summer holiday in copying out the Sūtra of Buddha's names. Subsequently he and his wife restored the decayed substructure of a colossal statue of Maitreya Buddha, the lady Chai "preparing food for the workmen with her own hands".

Since the scribbled lines of writing on top of which the drawing was made are stray sentences copied from this document, it follows that the drawing cannot be earlier than the document. Probably it is of about the same date.

¹ The commentator on the *Han Annals* insists upon the aspirate.

RECENT ACQUISITIONS FOR PUBLIC COLLECTIONS—VIII

BY A. D. HOWELL SMITH

EASTERN EMBROIDERIES FOR THE
WESTERN MARKET—THE VICTORIA
AND ALBERT MUSEUM

THE importation of silk and other natural products from China to Europe is traceable as far back as the early days of the Roman Empire. There is, however, no evidence that Chinese objects of art were known in the West at this remote period; in any case, no such imports, if they ever existed, now remain. Specimens of silk weaving of the 13th and 14th centuries, made by Chinese craftsmen or under strong Chinese inspiration, have lain in the treasuries of European cathedrals or in the burying-grounds of Egypt from mediæval times, and have at length found their way into museums and private collections. Their presence so far west is explicable as the result of the various reactions set up by the extensive Mongol conquests in Asia and Eastern Europe in the course of the 13th century, which included the opening-up of new routes for trade. The break-up of the Mongol Empire, the irruptions of new barbarous hordes, and the renaissance of Chinese nationalism under the Ming Dynasty (1368-1644) practically brought to an end, in the second half of the 14th century, the close intercourse that had existed between Europe and the Far East for something like a hundred years. China resumed her ancient isolation. Not until after the rounding of the Cape of Good Hope by Vasco da Gama, and his appearance in the Indian Ocean in 1498, did the products of Chinese art and industry flow once again westwards, at any rate in any appreciable quantity. The Portuguese soon established a number of colonies and trading stations in various parts of Asia. They were followed by the Spaniards, and, at the end of the 16th century, by the Dutch, who, early in the 17th century, seized most of the Portuguese Asiatic possessions. The 17th century saw the rise of large companies, formed by the amalgamation of smaller units, for trading with the Far East. The earliest to receive a charter was the first English East India Company, which was incorporated in 1600. The Dutch and the Danish East India Companies were founded soon after. Then in the second half of the 17th century and in the early years of the 18th century appeared the French East India Company and several French companies of China. These various companies had factories or trading stations in China, Japan, India and the East India Islands.

Through the Portuguese and Spanish traders, and through the East India Companies, large quantities of Chinese works of art were imported

into Europe in the 16th and following centuries. Chinese lacquer and porcelain were to be found among the treasures of Queen Elizabeth. In a proclamation of Charles I, dated 1631, permitting the importation of certain artistic products from the Orient by the English East India Company, mention is made of silks, taffetas and embroidered carpets from China. The interest shown in Chinese works of art received a special stimulus from the visit of the Siamese embassy to the court of Louis XIV in 1686. The gifts sent to the French monarch by Phra Narai, the king of Siam, included many examples of the art of China. A further impulse resulted from the voyages of the French "Amphitrite" to the Far East in 1698-1703. In the 18th century "le gout Chinois" became a fashionable craze. Not only the native products, but plausible imitations and adaptations were in wide demand. To this taste the Chinese craftsman specially ministered. He worked not only for the general European market, but in response to the orders of private individuals, who were able to use the various companies trading with the Orient as their medium. Of the latter fact we have evidence in the case of the many examples of European works of art which are decorated with European heraldry—a feature that often serves to indicate their date. Specimens of Chinese porcelain bearing European coats-of-arms are in public and private collections in Europe and America; several such are in the Victoria and Albert Museum. It is less often that we find European heraldry ornamenting Chinese textiles. One such example the Victoria and Albert Museum was fortunate to acquire, through the generosity of Mrs. Reynolds, in 1916. This is a yellow satin panel, with embroidery in coloured silks [PLATE]. The pattern consists of a symmetrical arrangement of delicate curved floral stems and pots of flowers, in the middle of which are blazoned the arms of Brydges impaling those of Willoughby. The Brydges in question is James Brydges, the first Duke of Chandos (1673-1744), Pope's "gracious Chandos," the patron of Handel, who lived over three years in his service. James Brydges was paymaster-in-general of the English forces abroad in 1705-1713, during the War of the Spanish Succession, and in that capacity amassed great wealth. In 1719 he was created Duke of Chandos. He married three times. His second wife was Cassandra Willoughby, of Parham, whom he married in 1713; she died in 1735. These facts give us 1719 and 1735 as the terminal dates for the embroidery, of which the Chinese origin is unquestionable. The dates of Chinese textiles



Eastern embroideries mostly on leather for the western market

can, as a rule, only be determined within fairly wide limits. This is due to the conservatism of the Chinese craftsman as well as the Chinese designer; the same patterns continue to be produced in practically the same way for a long period of time. There is, undoubtedly, a noticeable development—the later embroideries, for instance, show more of an attempt at shading, and more of tendency to the picturesque than do the earlier. The occasional appearance of a specific date on a textile, or, as in the present example, of a European coat-of-arms, furnishes a useful clue to the nature of the patterns or the style of workmanship in vogue at certain periods.

China is not the only Asiatic country from which examples of European heraldic decoration are forthcoming. In 1917 the Victoria and Albert Museum was presented by Mr. Lionel Cust, through the National Art-Collections Fund, with a black morocco wallet for letters [PLATE], embroidered, in coloured silks and silver and silver-gilt thread, with a floral pattern and the arms of Pelham-Holles, first Duke of Newcastle (1693-1768). For service against the Pretender Pelham-Holles received the title of Marquis of Clare and Duke of Newcastle-on-Tyne in 1715. This gives us the *terminus a quo* for the embroidery on the Museum wallet. The Duke was created Knight of the Garter on April 30th, 1718. As the garter does not appear with the shield, the embroidery must date between 1715 and 1718. The embroidery is certainly Turkish, and the wallet may have been made up somewhere in European or Asiatic Turkey, but

this is open to dispute. The wallet has a red morocco lining, tooled in gold, and is fitted with a gilt metal lock. Both the lining and the lock must be the work of European craftsmen, possibly French; there were a large number of the latter in England during the early part of the 18th century, engaged in various industrial pursuits. Dated examples of embroidered morocco cases or pocket-books, of the class to which Mr. Lionel Cust's gift belongs, are in existence, which further bear the name of their place of origin. One such, in the Victoria and Albert Museum, is worked with the inscription "Willm Whitmore, Constantinople, Ano. 1676" [PLATE]. Another, belonging to Sir William Lawrence, is embroidered with the words "Aleppo The 20th of July anno Domini 1688" [PLATE]. Two others, also the property of Sir William Lawrence, bear the name "Constantinople" and the date 1777. Of these various dated examples the style of the embroidery on those belonging to the 17th century is entirely Oriental in character, while with the 18th century the influence of European designs begins to show itself. It is not unlikely that all of them were made through the medium of the British Turkey or Levant Company, of which the beginnings went back to the reign of Elizabeth, and which in 1605 was reconstituted under a charter of James I as "The Merchants of England trading to the Levant Seas". The Levant Company survived, at least nominally, down to 1825. At Aleppo, the name of which is embroidered on one of the pocket-books illustrated on the PLATE, the Company had an important factory and consulate.

RECENT ACQUISITIONS BY THE BRITISH MUSEUM

FOLLOWING the precedent of the past two years some account is given below of objects acquired by the national collections during the year 1918:—

The Anglo-Saxon section of the Museum has profited by the chance discovery of a group of graves of this period at Bridge, in the neighbourhood of Canterbury. This county has produced considerable quantities of remains of the Jutish settlers of the 6th century, now mostly in the Faussett Collection in the Liverpool Museum. This recent find was made by Captain Lewis Moysey, R.A.M.C., a distinguished geologist, who shortly after was one of the victims of German murderous methods, being on board the hospital ship "Glenart Castle," torpedoed in the Bristol Channel. The objects have been presented by the finder's mother, Mrs. Moysey, and a second series from the same spot, found by Mr. Charles Wickenden, have been added by him. They include several glass vessels of the forms

typical of the time, among them the remains of a cup with tear-like lobes, such as was found in the great barrow at Taplow. The brooches are of divers types—the square-headed form as well as the more continental variety, with a semi-circular head and radiating projections set with garnets. Of far greater rarity is a circular silver brooch, minutely and elaborately engraved with bands of animal ornament. With these were associated the usual grave furniture, arms in the case of the men, and beads of glass and amber in the women's graves.

A gift from Mr. Fairfax Murray is worthy of more than passing mention, viz., two caskets with carved decoration. One of these is of a familiar form and type, Italian, 15th century, the edges and top filled with intarsia. It is uncommon in having the panels on the sides carved in ivory, not the usual bone, with subjects from a mediæval romance, and in a style widely different from that usually found on these familiar caskets. The other

is an admirable example of the Swiss bridal casket of the 16th century. The sunk panels are carved with quaint fanciful subjects recalling the borders of illuminated manuscripts of a couple of centuries earlier.

The accessions of old Chinese pottery have not been numerous, but the collection has been sensibly enriched by the gift of three T'ang examples, presented by the National Art Collections Fund from the bequest of the late Mr. W. W. Simpson, of Winkley, Whalley. These comprise a figure of a horse, of the well-known "Suffolk punch" type, differing somewhat from any already in the museum; a horseman, of the smaller size, who, from the position of his hands, now empty, has evidently been a musician, playing an instrument of the clarinet type, and an unusually elegant figure of a standing girl. The musician's horse has a hogged mane, and at first sight it might be thought that the animal was unprovided with a head stall, but remains of this adjunct can still be traced in paint on the head; the saddle, also, has originally been coloured red and the square saddle-cloth black, while there are remains of the same colours on the garments of the rider and on the horse's mane and hoofs. The glaze, unusually vitreous and glistening, still coats parts of the figure. The statuette of the girl stands out, however, both in originality and grace, beyond either of the others. The profile of the figure in particular is remarkable in these respects. It recalls more than anything else the peculiar virginal simplicity that is so often seen in French and English figures of young women in the 13th century—a naïve directness and absence of affectation, symptomatic of an unsophisticated *dévôte* in her teens. The head is somewhat large and heavy for the slender body, again suggestive of youth, and it is surmounted by a high rounded hood of an original design. This is coloured black, and around her shoulders is draped a pale green scarf, one end passing round her right arm and hanging down in front. An ornamented girdle confines her high waist, and a gown with vertical red stripes reaches down to, and covers, her feet, without any "fullness". The face is rather full and rounded, and has originally had a coating of white slip, on which the features, eyes and mouth have been accentuated in black and red. The modelling is excellent, the mouth especially having been executed with great skill and care. Taken as a whole, it is one of the most refined pieces of the period in any collection.

The Rev. E. C. Dewick, in compliance with the desires of his father, the late Rev. E. S. Dewick, well known as an authority on manuscripts, has given to the museum a small series of works of art. They comprise three figures of English alabaster, St. Paul, St. Barbara and a bishop, which have probably served to separate the panels of the

Passion in a retable; a charming late 14th century ivory group of the Virgin with attendants, and a number of Italian plaquettes, which have been selected as additions to W. Whitcombe Greene's beautiful collection. It is probable, by the way, that the room containing these will be opened to the public before these lines are in print.

The only accession of importance to the Department of Greek and Roman Antiquities to be recorded is a marble torso of a nude Aphrodite, apparently of the Medicean type, which was bequeathed by Mr. and Mrs. John Ford. It is slightly under life size. The head is missing, the arms are wanting from the upper end of the biceps, and the legs from the middle of the thighs. Neck, arms and legs have the fractured surfaces prepared for restoration. The figure rests on the left leg. A point in relief under the right breast probably indicates the original position of the right wrist.

The accessions to the Department of Coins and Medals have not been unsatisfactory in what might have been expected to be a lean year. The bequest by Mr. John Gorman Ford of his small cabinet of Greek coins has enriched the collection by a number of beautiful specimens, more especially from the mints of Greek Italy, such as Metapontum and Heraclea, and of Sicily, such as Syracuse. From another generous bequest, that of Mr. Dewick, the selection has, so far, only partially been made, owing to the absence of the collections from the Museum; but this selection includes some brilliant specimens of English gold coins of the best period (14th and 15th centuries). Lady Stern's bequest of a beautiful example in lead of Pisanello's medal of Malatesta Novello makes a most welcome addition to the already fine series of the master's works in the museum. Among modern medallists, Ludwig Gies, perhaps the only medallist who has at all succeeded in expressing something of the tragic scale of the war, is now represented by two castings, one symbolical of the German munition-factory, the other of America's contribution to the war.

Brief reference was made in January 1918 to an important gift received by the Department of Prints and Drawings in the previous month. This was a selection, presented by Lady Lucas, from the vast collection of prints formerly preserved at Wrest Park, Bedfordshire. The drawings, books and prints chosen to supplement the museum collection number 4,651, and are of the most varied kinds, but the strength of the collection lies chiefly in engravings, etchings and aquatints of the 17th, 18th and early 19th centuries. The addition of more than a thousand specimens of the French School is especially welcome, but a large proportion of these belongs to the reign of Louis XIV, and comparatively few specimens of

the most eminent 18th century engravers are included. The collection of foreign portraits is much enriched by this gift, and a valuable feature in it is a large group of English naval prints. The Lucas Collection is a gift of a totally different class from other notable accessions of recent years, such as the Malcolm, Mitchell and Salting collections; it adds to the Museum collection thousands of fine prints in an immense variety of styles, instead of being confined to a few classes only of rare and early engravings or woodcuts. The prints are, with few exceptions, in remarkably fine condition.

The history of acquisitions in 1918 is once more chiefly a record of gifts, which were many and generous. The most notable is the selection of nine drawings by old masters from the Poynter sale, presented by Mr. Otto Beit. These include two tinted designs for architectural ornament by Giovanni da Udine and Parmegiano, a group of studies by P. Caldara, two anonymous German drawings of the 15th and 16th centuries, a *Study of a Roman Altar* by Poussin, a *Rhinoceros* by Oudry, a landscape by Herman Naiwincx, and *Christ on the Mount of Olives* (wrongly catalogued as *Jacob's Dream*, Lot 285), attributed to Rembrandt, and distinguished by so much inspiration and mastery of light and colour that it can scarcely be by any other hand. The only other drawings by old masters acquired during the year are a black chalk *Harpy* by Rubens, and an Italian landscape, in exceptionally fine preservation, by Zuccarelli. Three good French drawings of the 19th century, presented by Mr. F. Wellesley, are a portrait of a woman by J. L. David, a *Mother and Child* by Decamps, and a *Head of Wagner*, in coloured chalks, by Paul Delaroche. Wagner was living in Paris from September 1839 to April 1842, and came in contact with Delaroche in 1841, through Kietz, a Dresden friend, who was Delaroche's pupil. Neither David nor Delaroche was hitherto represented by drawings. Among English drawings we may mention a pastel study, by D. Gardner, of George White, paviour, a model who frequently sat to Reynolds; a large collection of drawings (ca. 1740-1786) by Richard Phelps, a little-known Somersetshire portrait painter, who was a fellow pupil of Reynolds, under Hudson; thirteen (including seven unfinished sketches) of Blake's illustrations to Dante, from the Linnell sale; a group of drawings, chiefly in water colour, by Louisa, Marchioness of Waterford; three sheets of studies in black chalk and pastel, by Edward Stott, A.R.A.; two chalk portraits of Indian soldiers by W. Rothenstein, and two blue chalk studies, of a German prisoner and an Indian soldier, by Eric Kennington.

Among prints by old masters the most important acquisition is that of a number of fine chiaroscuro

woodcuts, by Italian artists and by J. B. Jackson, from the sale of Dr. J. Franck Bright's collection. These were derived, along with three of the excessively rare colour-printed mezzotints by J. C. Le Blon, only one of which (*The Holy Face*) found its way into the Museum, from a set of volumes of colour-prints collected by Joseph Smith, British Consul at Venice, which remained intact till just before this sale. The Consul was not merely a collector, but an active patron of artists like Jackson, who were still producing colour prints on the old lines in Smith's own day. The same sale yielded several rare Flemish and German woodcuts, including the first edition of Dürer's *Death and the Soldier*, accompanied by the verses, which was wanted to make up the Museum set of the three broadsides of 1510, in which Dürer figures as poet and artist at once. A very rare large woodcut of the *Crucifixion* (Weisbach, "Der Junge Dürer", p. 76), which occurs at Berlin and Dresden, and comes very near to Dürer's early work, was acquired on this occasion, together with the scarce *S. John on Patmos* (Pass. II. 287, 1), attributed to H. Bosch. An undescribed *S. Mary Magdalene* by H. S. Beham, and an undescribed woodcut in the manner of Wechtlin, *Christ and Our Lady interceding with the Almighty against Pestilence*, come from other sources. Mr. H. Van den Bergh presented Beham's rare book on the proportions of the horse, 1528, with woodcuts, from the Huth and Fairfax Murray Libraries. A still rarer book of this class, a little vellum MS., the rule of the Benedictine Order, dated 1460, with two undescribed "dotted" prints, *S. John Baptist* and *S. Christopher*, attached to the covers, was acquired from Messrs. Craddock and Barnard.

Among prints of the 19th century we must mention an etching by Whistler, *Fish Shop, Chelsea* (State I), given by Mr. Ernest Innes, a tinted proof of *Le Pêcheur de Saumon*, by Legros, and a large number of French lithographs, including more than three hundred by Daumier, forty-six by Gavarni, and specimens of Delacroix, Grandville, Vernier, etc., given by Mr. C. L. Rutherford. Works by recent or living artists include forty-six etchings by Sir Charles Holroyd, given by Lady Holroyd, to which another was added by Sir F. Wedmore; six original line engravings by J. E. Southall, numerous etchings and lithographs of the war by C. R. W. Nevinson and Paul Nash; etchings by Miss C. M. Nichols, Miss Sylvia Gosse, R. Spence, F. S. Unwin and S. Vacher; a group of etchings and lithographs by R. Schwabe, and two dry-points by Muirhead Bone in very rare states; *Old Arcade, Glasgow* (State V), and *Arundel* (trial proof, with windmill, before the plate was cut). Among modern woodcuts are specimens of F. W. Cubitt, Eric Gill, A. Delstanche, and Ludovic Rodo (a member of

the talented family of Pissarro), two colour-prints, in the Japanese technique, by Mr. John Platt, and specimens of the work on which the Japanese artist, Mr. Y. Urushibara, is now engaged, of interpreting on wood the drawings of Mr. F. Brangwyn.

The Oriental Sub-Department has received few accessions during the year; but two gifts deserve mention. One of these is a fine impression, in beautiful condition, of Utamaro's three-sheet print, *The Bridge* (women and children on a bridge over the Sumida River). This rare print, of

the artist's best period, is a distinguished addition to the collection. It was presented by Mr. Oscar Raphael. The other gift is a small set of rubbings from Chinese stone-engravings, presented by Mrs. Bushell, the widow of the well-known writer on Chinese art. One of these bears the name of Wu Tao-tzū, the greatest of all Chinese painters; the subject is a snake coiled round a tortoise, and the bigness and elemental force of the design suggest that here, for once—among the many designs more or less dubiously associated with the master's name—is an authentic vestige of Wu Tao-tzū's hand.

LINE AS A MEANS OF EXPRESSION IN MODERN ART *(continued)* BY ROGER FRY

IN the first part of this article [see *B.M.*, Dec. 1918] I tried to show that there were at least two kinds of æsthetic pleasure to be derived from linear design—the pleasure of rhythmic sequence in the line itself, which I called the calligraphic element, and the pleasure derived from the suggestion to the mind of plastic form, which I called the structural element. One may say that the calligraphic line *quâ* line remains upon the paper, whereas the structural line becomes transposed into a three-dimensional space. The calligraphic line is the record of a gesture, and is, in fact, so pure and complete a record of that gesture that we can follow it with the same kind of pleasure as we follow the movements of a dancer. It tends more than any other quality of design to express the temperamental and subjective aspect of the idea, whereas in structural line the artist shows himself as more or less completely absorbed in the objective realisation of form.

Of course, in every drawing both of these elements of design are present, but they are present in varying degrees in the work even of the same artist.

I also suggested that modern developments of art had given a new impetus to drawing both by setting up a freer, more elastic idea of calligraphy and a more logical conception of the nature of plastic unity.

The drawings reproduced in this number are, I think, evidences of this revival of the art of drawing.

In the first article there was a reproduction of a drawing by a comparatively young artist, Duncan Grant [PLATE (Dec. 1918)], which showed clearly by its contrast with the adjoining drawing of Walter Sickert wherein the new conception of drawing is affecting the present generation. Duncan Grant's drawing has not, it is true, the research for purely abstract plastic coherence that marked Picasso's drawing [PLATE (Dec. 1918)]; it is definitely pictorial, and in its indications of planes

tends towards painting, but the painting for which such a drawing might serve would clearly be much more purely plastic than the painting which Walter Sickert's drawing anticipates. It would renounce many aspects of vision that Walter Sickert accepts in order to concentrate more intensely upon certain essentials of plastic relief and relations of mass. No one would, I think, deny the great calligraphic beauty of Duncan Grant's drawing, the freedom, elasticity and ease of its rhythms. One might allow, perhaps, that structural unity was not pursued with the same passion that inspires the French artists, but at least such appreciations of volume and mass as the artist has are stated with a new lucidity and directness.

In the main, however, one has to admit that the tendency of English drawing, as compared with French, is to lean towards the calligraphic aspect, and this is no doubt an inherited tradition of English art. Beauty of handling and quality have always been so much admired in England that even the cheap substitutes for them, brilliance and audacity of touch, have had at times a greater prestige than was their due, as, for instance, when people mistook Raeburn for a serious artist. One suspects, indeed, that the charm which some of Gainsborough's vague and incoherent designs still exercise is due almost entirely to the peculiarly English sensibility of his handwriting.

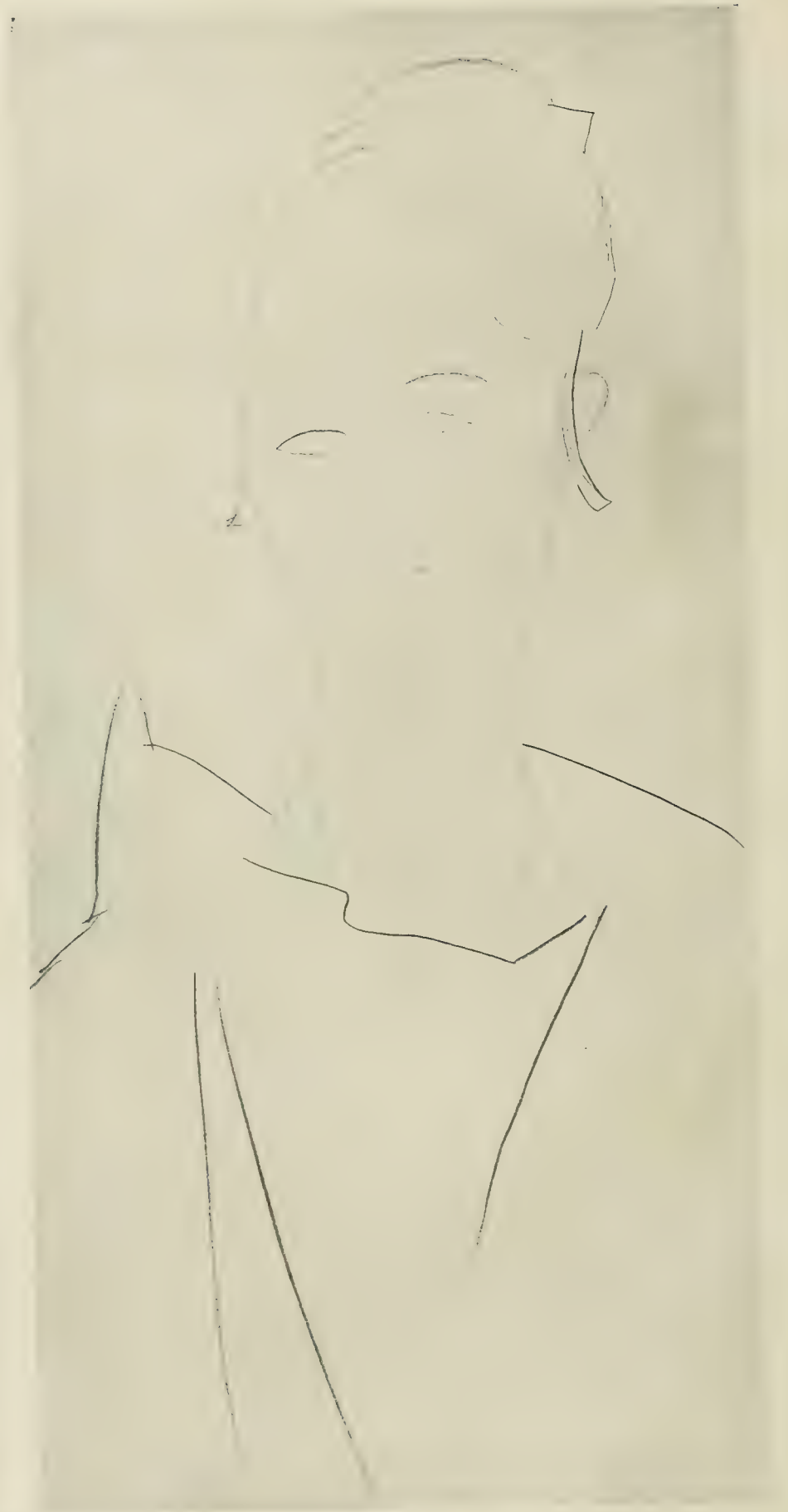
Now, if we turn to the reproductions of the drawings of still younger artists, such as those by Nina Hammet and Edward Wolfe, we see still more clearly the same tendency. The calligraphy is of the new kind, far subtler, more discreet and unemphatic than the old, but it is the calligraphy that first strikes us. One is indeed surprised to find quite young artists drawing with such a delightful freedom from all self-consciousness, so entirely without bravura and display. These were too often the visible result of the old tradition which tended to make the virtue of drawing lie in the perfect performance of a task within certain



1. Water-colour and pastel colour drawing by Modigliani



Nude woman by Gaudier-Brzeska



Portrait of Mlle. G. by Modigliani



Pencil, by Edward Wolfe



Ink, by Nina Hamnett

specified rules. We see then the good result of freeing the artist from the inhibition of the idea that the notation of a certain set of facts is the *sine qua non* of good drawing. Though there may be certain guiding principles, the problem of what to select from the total vision is presented afresh on each occasion, and every time the solution of what deformations will give the requisite salience and volume to the forms has to be discovered. But at least these artists know that the chance of discovering it lies for them along the lines of a free sensibility, ever alert to detect those characteristics of form which make for its intensest unity and its most coherent mass. They know too how important it is that this sensibility should remain innocent, and how fatal to that is the self-conscious control that results from any idea of technical display. It is perhaps this new attitude which regards a drawing as the almost unconscious overflow of a vivid æsthetic experience rather than as a performance before an imagined public that accounts for the rapidity with which the artists of the rising generation have attained to a power of expression by means of line that was almost unknown in the recent past. But this being granted, one must admit the danger of a too great delight in calligraphy for its own sake, both among the artists and their patrons. It is clearly along the lines of ever closer and more essential structural design that the great discoveries of drawing are to be made. The drawing by the late Gaudier-Brzeska [PLATE II], here reproduced, shows that had he lived he might have become a structural draughtsman. This certainly has a tense and functional line, and shows a desire to attain to that bare economy of statement which marks the greatest art. At the same time it must be said that it is an exception among the numerous drawings left by that gifted sculptor, and that for the most part his drawings are not only calligraphic, but that they tend to an exuberant and demonstrative effectiveness which reminds one

only too much of the assertive and self-conscious calligraphy of the Japanese. But everything in Brzeska's career shows that he would have rapidly outgrown this as well as all other mannerisms into which he may have temporarily fallen.

In Modigliani's drawings [PLATES I and II] we see the tendencies of the new movement in Paris, and here once more there is no doubt that the structural is the predominant element. Modigliani has been mainly a sculptor, as one might guess from the mode, in which every form has been reduced, as it were, to a common denominator. His notion of plasticity appears here as uniform and unvaried. All relief has for him the same geometrical section, and his effect is got by the arrangement of a number of essentially similar units. But two qualities save Modigliani from the dryness and deadness which might result from so deliberately mathematical a conception of the nature of form. One is the delicate sensibility which he shows in the statements of this simplified form, so that in spite of its apparent uniformity it has none of the deadness of an abstract intellectual concept. The beautiful variety and play of his surfaces is one of the remarkable things about Modigliani's art, and shows that his sculptor's sense of formal unity is crossed with a painter's feelings for surfaces. The other saving grace that Modigliani has is the sense of movement and life which comes from the arrangement of his plastic units. In the portrait drawing [PLATE II] one sees him accepting far more from the actual vision, allowing much more variety in the forms with which he composes, but striving none the less to get out of the actual forms as clear and simple a common element as possible. Such a drawing is clearly more spontaneous and less profoundly elaborated than Picasso's portrait of Massine [PLATE (Dec. 1918)], but it belongs to the same category. It too shows the results of the modern effort to get to fundamental principles, to purge art of all that is accessory and adventitious.

THE EUMORFOPOULOS COLLECTION—II

BY R. L. HOBSON

HAN POTTERY—I

BY far the largest and most important part of the Eumorfopoulos collections consists of Chinese pottery and porcelain. It forms in fact a complete collection in itself at once thoroughly representative and very select. All periods of Chinese ceramic art are illustrated by choice examples; and the earlier periods, which Mr. Eumorfopoulos has made particularly his own, by what is without question the finest collection in Europe, if not indeed in the whole world. The Peters collection in New York is probably

the only American collection which seriously challenges it.

It comprises indeed a wonderful series ranging from the Chou dynasty, a thousand years before our era, to modern times; and if the less artistic, though archæologically interesting, phases of the art do not bulk so largely as the rest, they have by no means been neglected. The private collector may well leave this side of the subject to be elaborated in museums and confine himself, as Mr. Eumorfopoulos has wisely done, to a few select specimens which serve to show the continuity of the art.

Conformably with this idea it is proposed in these articles to pass lightly over the primitive periods of Chinese ceramics, which can be studied in museum catalogues and the learned works of Dr. Laufer¹. Thus to avoid a long discussion of origin we may assume for the moment that Chinese pottery entered on its artistic phase in the Han dynasty; and that the potters of that period first achieved sufficient mastery over their material to produce forms not merely useful but ornamental, designed to please the eye and enriched with tasteful decoration and a limited range of coloured glazes.

Examples of this remote period, which lasted from 206 B.C. to 220 A.D., are comparatively numerous, thanks to the burial customs of the time; but for the same reason they are limited in range, being confined to such objects as were deposited in tombs and graves for semi-ritual purposes. The articles of daily use and household ornament which were doubtless more varied and ornate, to judge by the less destructible relics in bronze and jade, have long since disappeared. But fortunately the Chinese usage was to supply their honoured dead with a very complete outfit; and the sepulchral furniture of a person of substance included models of most of the things which he had found useful in life, from his servant and his maid, his ox and his ass, to the implements of his work and the utensils of his kitchen.

The tendency was to make most of these things of earthenware, partly for the sake of economy, which was enjoined by sumptuary laws from time to time. But no doubt in the Han period at any rate earthenware was the fashionable material; for we read that the contents of an imperial tomb of the second half of the dynasty included "3 earthen pots of 3 pints, holding respectively pickled meat, preserved meat and sliced food: 2 earthen liquor jars of 3 pints, filled with must and spirits: 1 candlestick of earthenware: 2 cooking stoves, 2 kettles, 1 rice strainer and 12 cauldrons of 5 pints all of earthenware, 9 tables of earthenware, 16 large cups and 20 small cups, 10 rice dishes of earthenware, 2 wine pots of earthenware holding 5 pints", besides many other articles of unspecified materials and straw images of men and horses. It is interesting to note that just such objects as these were found in tombs with Han coins and Han inscriptions by Rev. Th. Torrance near Chengtu, in Szechwan, tombs which he says presented the appearance of "veritable Noah's arks". Nearly all the articles named, with others besides, are represented in the Eumorfopoulos collection.

Thus on the lower shelves of his Han cases may be seen a table spread with small cups, ladles and cooking-vessels. They are homely objects, but

even these have been carefully selected for their neat appearance and good workmanship. Indeed one enormous ladle with gracefully curved handle terminating in a well-modelled dragon stands out conspicuously as a work of art. The place of honour on the upper shelves is occupied by the larger and more ornamental specimens, which include a series of stately wine jars, incense burners, architectural models, granary urns, models of well-heads, of farm buildings and figures human and animal. It would take long to exhaust the list of objects represented in the Han tomb wares; but enough has been said to show that they are of immense human interest and worthy of comparison with the famous Egyptian finds. Taken together with the wonderful stone carvings found in Shantung, which might be called the Bayeux Tapestry of the period, they give us a vivid picture of Han life and customs.

Before passing to the description of individual specimens a few remarks on the characteristics of Han pottery will not be out of place. Without claiming that the whole subject has been exhausted, it may safely be asserted that there are certain well-defined types of pottery which may be assigned to this wide period. The proofs of these premises are cumulative as well as circumstantial. Leaving aside the dated specimens, the inscriptions of which are notoriously suspect, there are numerous pieces found in tombs together with Han coins as already mentioned. There are well-authenticated Han bricks and architectural ornaments with which to compare material and designs. The Shantung stone carvings and Han bronzes supply further evidence; and Chinese records and illustrated antiquarian books contribute their quota to the volume of proof, which has been set out in full by Dr. Laufer and others. The types established by this weight of evidence have certain definite characteristics. The ware itself varies from a slaty grey and rather soft pottery, which is usually unglazed, to a hard red ware which is usually glazed. The typical Han glaze is a soft, lead "varnish", usually of deep leaf green or brown colour, but varying in tone according to its thickness. Moreover, being translucent, it permits the dark tint of the underlying ware to influence the surface colour, and sometimes, like that of our own mediæval pottery, it is streaky and mottled. When the body of the ware happens to be light toned and the glaze thin, a brownish yellow will sometimes result; and whatever its colour, the glaze is generally smooth in texture and liable to craze, *i.e.*, to assume a finely crackled appearance, a purely accidental effect, and in no way analogous to the intentional crackle of the later Chinese porcelain.

Another adventitious feature of the Han glaze is the thick incrustation caused by long burial and consequent decay which has dissolved the surface

¹ *Chinese Pottery of the Han Dynasty*, 1909, and the publications of the Field Museum, Chicago.



10 $\frac{3}{4}$ " high



10 $\frac{1}{4}$ " high



10 $\frac{3}{4}$ " high



13 $\frac{1}{2}$ " x 15 $\frac{1}{4}$ "

Han pottery from Mr. George Eumorfopoulos's collection—two lamps, a wine-jar, and a house-dog of the Thibetan mastiff breed from a tomb

into iridescent flakes. This iridescence is often so intense that the original colour is lost to view, and in its place by a happy transmutation there appears a rich golden or silver lustre, which greatly enhances the æsthetic value of the ware. The same natural process of decay produces the rainbow hues and sunset glow on the Roman and Syrian glass and on the mediæval pottery of Persia and Asia Minor.

Additional colour was sometimes obtained by the use of red, white and black slip (or liquid clay) under the lead glaze; but these embellishments were sparingly used to emphasise necessary points in the design. The green glaze of the Han pottery is one of the oldest in the world, and is the common property of all nations. Whether it existed in China before the Han dynasty is an open question; but it certainly survived long afterwards, though in a form modified by the altered nature of the underlying material. We shall, for instance, renew our acquaintance with it on the T'ang pottery.

Another feature of the Han manufacture particularly noticeable in the glazed wares is the "spur-marks". The pots were supported in the kiln upon stilts or rests, commonly known among modern potters as cock-spurs, which in the case of the Han pottery were of oblong rectangular elevation; and the corresponding marks left by the breaking away of these supports are often seen both on the top and bottom of the vessel. This has led some writers to the curious conclusion that the pottery had been fired twice; but a more probable explanation is that several pieces were stacked one above the other in the kiln, and the middle pieces would naturally show the marks of two sets of supports. It is clear too that some of the Han pottery was fired upside down, as may be seen from the flow of the glaze which has run in large drops over the edge of the vessel's rim. There are, besides, one or two passages in Chinese literature which seem to imply the use of a black glaze on Han pottery; and we know of a few black glazed vases with fluted sides which are reputed to be of the period. But the expression, *chi wu*, used by the Chinese writers and interpreted "lac black", which would seem to imply a glaze or lacquer, can also mean merely "very black". In this sense it would apply to a rare Han vase² in the Eumorfopoulos collection, which has a dull black surface with incised bands of ornament. The black in this case, however, is not a glaze, but rather a dressing of black clay, and in a sense analogous to the black facing of the Etruscan vases. The later methods of decorating pottery with painted designs which could be fixed by firing were as yet undiscovered, though the germ of the idea seems to have been already in exist-

ence, to judge by a rare vase in the British Museum, of which the unglazed surface is adorned with bands of formal ornament traced in black, white and red pigments.

We can now turn our attention to the examples illustrated here, which comprise two ornamental "candlesticks", or rather lamps, for floating wicks, and a wine jar of well-known type. Allusion has already been made to the contents of a Han Emperor's tomb, among which were mentioned a "candlestick" of earthenware and two wine-pots. The candlestick in this case may have been of the "pricket" form, Chinese examples of which are known of a slightly later date; or it may be that the word used was applied to the form of lamp illustrated with a shallow circular cup or tray for holding oil or fat in which a wick was floated. In the lamp on the right the tray is supported by a kneeling animal of uncertain species. One would expect this to be a bear, which as the symbol of strength was commonly employed by the Han potters as an ornamental support. It was, in fact, the caryatid of the period, upholding anything from an incense vase to the model of a house. The lamp is of red ware, covered with iridescent green glaze, and has three "spur-marks" on the upper edge. The left hand example, a still more remarkable lamp, is made of similar material; but here the container is a deep cup, supported on the head of a seated woman, who holds in front of her a figure of a child. Models of the human figure were found in the Szechwan graves which belonged to the Han period, but in every case they were unglazed; and glazed human figures of this period are extremely rare. But more remarkable still is the use of the figure for ornamental purposes and not merely as a pottery substitute for a human being, placed in the tomb to attend on the honoured dead.

The vessel in the centre is a good example of the Han wine-jar. It is of red ware with the usual green glaze, which in this case is free from iridescence, allowing the relief ornament to appear clear and sharp. The shape is familiar from the Han bronzes as illustrated in Chinese books and as known from existing examples. The ring handles attached to tiger masks indicate a bronze model, though the form of the vase is such as would grow naturally under the potter's thumb, and was probably in the first instance a potter's creation. It is decorated in the favourite Han method by a narrow frieze of low reliefs, which were stamped out on a thin strip of clay and "luted" to the shoulders of the vase. Such relief friezes are usually composed of hunting scenes, with various animals sometimes represented as preying on each other, sometimes as pursued by demon figures on foot or mounted on "hydras", or other creatures. Among the animals may be recognised a large trotting tiger,

² Figured in my book on Chinese Pottery and Porcelain, Plate 2.

usually full-faced; lions, monkeys, deer, hares, boars, sheep, goats and dogs, besides various birds and some supernatural hydra-like creatures which are seen running or flying. With these is a demon figure armed with a spear, and occasionally a horseman with bow and arrow firing backwards. The animals often move in a "flying gallop", with all four legs at full stretch and almost in a straight line. This peculiarly vigorous attitude, and that of the archer shooting backwards in Scythian fashion, seem both to have been derived from Scytho-Siberian art. The hunting friezes are usually spaced out by two or four conventional waves and by the two conventional ring handles which appear at the sides of the vase.

It has been suggested that the animals in these vase decorations are derived from the twelve animal signs of the Zodiac; but the two lists do not tally. An illustrated Chinese work quoted by Dr. Laufer, shows us a bronze of reputed Chou period on which a medley of hunting animals and demon figures is engraved. Here, at least, we have one possible source of the potter's inspiration.

Examples of these wine jars are not uncommon, and many of them are quite unadorned, except for a few bands of incised rings and the pair of tiger-mask handles. The forms of the vases show some variation, mainly in the length of the foot or neck; and many of the undecorated pieces, with their stately, well-balanced shapes, and the rich lustre of their iridescent glaze, are noble creations and of high decorative work.

The animal figures found in Han tombs are

mainly of the domestic kind. Both glazed and unglazed, they are generally of a more conventional appearance than the spirited and naturalistic representatives of the T'ang period, whose lightness and movement contrast with the solidity of their Han predecessors. Among the latter, dogs, sheep, pigs and poultry are most prominent, and are all represented in the Eumorfopoulos collection. A roughly modelled horse and cart in the British Museum must be regarded as an unusual and, perhaps, rather doubtful example of Han figure-making. Many of the Han animals are quite small, but there are notable exceptions among the dogs, as is shown by the one illustrated here, which is $13\frac{1}{2}$ in. high and $15\frac{1}{4}$ long.

The house-dog was evidently as much an institution of the Han people as it is with our own country folk, and his clay counterfeit was required to keep watch and ward over his master's spirit in the tomb.

This fine example of the Han watch-dog is apparently of the Thibetan mastiff breed. He stands four-square in challenging attitude, a formidable guardian needing the restraint of the stout chain which is attached to his neck and shoulders.

The skilfully modelled figure was cast in two longitudinal sections, and is hollow, with the usual square aperture beneath it, which is a feature of the figurines of both Han and T'ang periods. It is of the usual red clay, and has a fine olive green glaze, and its size alone makes it an important example of the Han potter's art.

(To be continued.)

TWO PIECES OF CANADIAN ECCLESIASTICAL SILVER



R. E. ALFRED JONES, the well-known authority on plate, sends us photographs of two pieces of 18th century Canadian silver which he purchased in Canada some years ago. We reproduce them here. The first is a large sanctuary lamp, attributed by Mr. Jones to a French-Canadian silversmith of the 18th century, and the second a ewer of French design, made by François Ranvoyzé, of Quebec.

Mr. Jones sends us in addition the following notes on Canadian silversmiths of the period:—

"As early as the year 1705 a silversmith had established himself in the City of Quebec, by name Michel Levasseur. To him were apprenticed two boys from that city, Pierre Gauvreau and Jacques Pagé, *dit* Carcy. The second of these boys at the end of his apprenticeship became a clockmaker as well as a practical silversmith. Later in the 18th century the names of other silversmiths appear in the records of the City of Quebec. In the

course of a personal study of French-Canadian ecclesiastical silver in the Province of Quebec I failed to find one example of the work of any of the above three silversmiths. But I examined in the numerous churches of Quebec specimens of the craftsmanship of the most prominent local silversmith of the period 1760-1790, namely, François Ranvoyzé, who enjoyed greater prosperity as the competition of silversmiths in France dwindled after the severance of French Canada from France on the Peace of 1763. François Ranvoyzé's most formidable competitor after 1790 was Laurent Amyot, a native of Quebec, whose parents were anxious to apprentice him to Ranvoyzé; but Ranvoyzé would not accept him, doubtless from a fear of competition. The youthful Amyot was, however, determined to become a goldsmith, and was sent by his parents to learn the craft in Paris. He remained in Paris for two years, from 1784 to 1786, working hard in the atelier

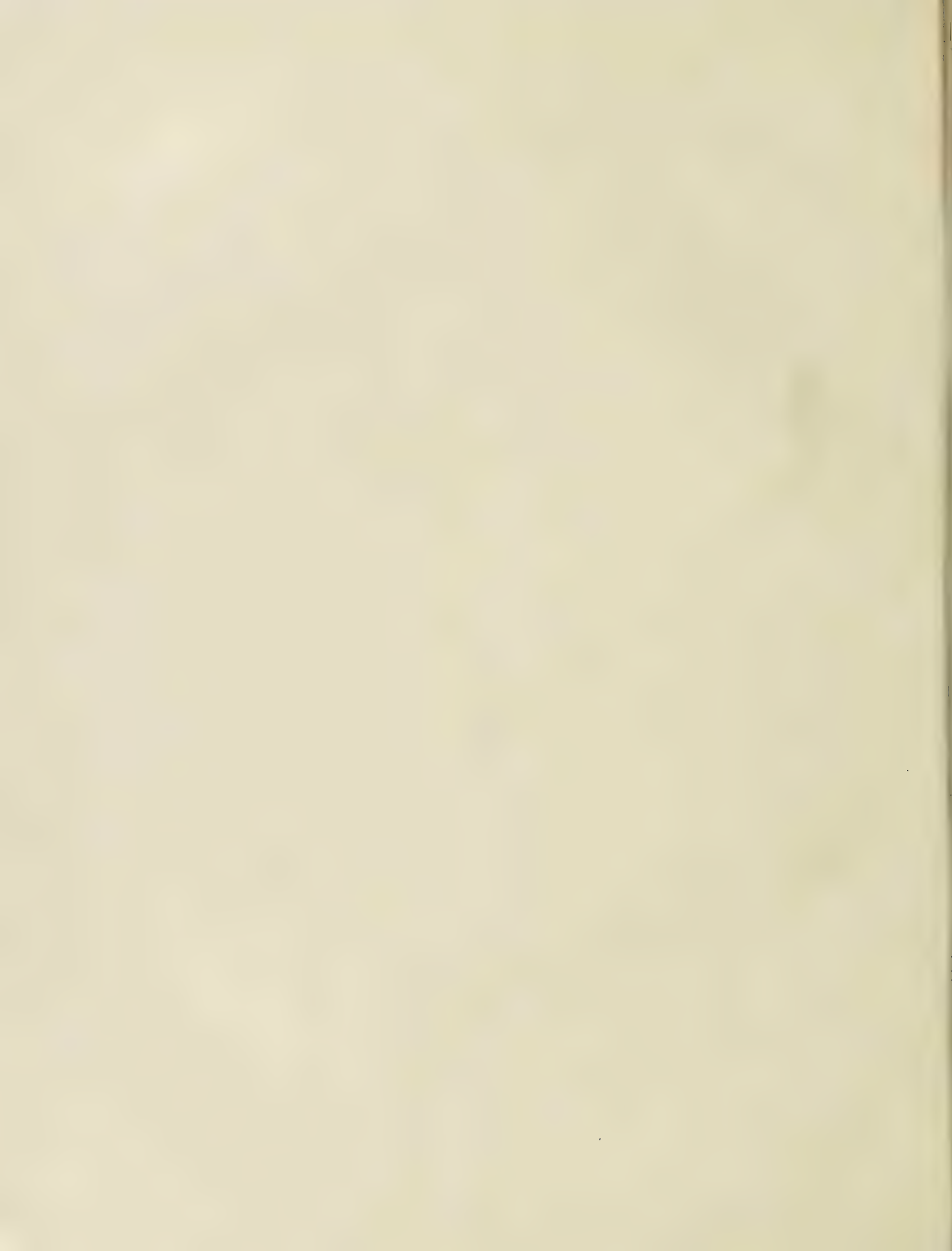


Hanging sanctuary lamp, maker unknown

Canadian 18th-century ecclesiastical silver



Sacramental flagon, by François Ranvoyzé



of one of the master goldsmiths. Returning home, he speedily became Ranvoyzé's great rival, and eventually became the leading silversmith of Quebec. Laurent Amyot's success was in a large measure due to the virtual severance of ecclesiastical connection

between French-Canada and old France from the days of the Revolution and the consequent dissolution of the religious houses in France, much of the ecclesiastical silver for the churches in Quebec having previously come from Paris".

REVIEWS

SOUTH SLAV MONUMENTS. I—SERBIAN ORTHODOX CHURCH, by KESTA J. JOVANOVIĆ and NIKO ŽUPANIĆ; with Introduction by SIR THOMAS GRAHAM JACKSON, Bart.; general Ed. MICHAEL J. PUPIN. 64 pp., 56 Pl. (John Murray), 2gs.; cloth, 3gs.

Those who are interested in Byzantine art will be glad to have such a record as is here placed at their disposal, and great praise is due to all concerned for having produced such an attractive work, especially when it is remembered that the material has had to be collected under the most adverse war conditions. And yet, as he turns over the pages the student is likely to experience a feeling of disappointment as there is borne upon him the conviction that Serbia during the time of her greatest national prosperity was unable to evolve a truly national school of ecclesiastical architecture. This was probably due to the fact that the church was exotic, and in the hands of foreigners or court favourites, and consequently unable to arouse national enthusiasm and inspiration. Hence it came about that no great or glorious churches were built, and any tendency that might be shown towards the formation of a national school was stifled by the opposition of the ecclesiastics of Byzantium and Mt. Athos, who regarded as heretical any deviation from the normal to which they were accustomed. Sir Graham Jackson's sympathetic introduction gives a very complete survey of the Serbian churches from their models in Constantinople and elsewhere to the beautiful architecture designed by Rade Borović. These illustrated in this volume show that Byzantine influences were all powerful and that western art only crept in here and there. The churches shown are about the size of the smaller erected in England before the Norman conquest. They do not lack beauty, though they are almost toys in comparison with the parish churches built in the hey-day of western mediævalism. Violation and neglect have been great. Unfortunately the authors in the descriptions tell little of the restorations which have been effected, and by the views it is impossible to discriminate. Many of the marble masons may have been itinerant and of Adriatic extraction, and this may afford an explanation of the fact that much of the carving shows western influence. Nevertheless, importation seems to have been generally in vogue as it was in Venice and the Adriatic generally. Take, for example, the beautiful tympanum illustrated in Plate 31,

which looks as though it came from a late Byzantine yard, especially as no indication is given of its position or surroundings. The southern Italian Gothic influence is observed in Plate 47. It is excellent in itself but has little originality and does not fit in with the general architectural design. On looking at Plate 44, one feels that Serbia is justly proud of her great architect, Rade Borović (1395), who seems to have evolved a style combining eastern and western features, yet harmonious and reticent. The churches by him shown on Plates 33 to 44 are well worthy of observation and study for their purity and picturesqueness. Here the carved adornments fall naturally into the complete design and accentuate the features of the exterior. Unfortunately he came at the very end of Serbian independence, otherwise a freer school of design might have been founded. One other specimen of carving is well worthy of note. This is of a late Italian Romanesque character. Its delicate beauty appears to be foreign to such a rugged country as Serbia, and in fact Sir Graham Jackson notes that a like window in a similar position is to be seen in the Duomo at Cattaro. Perhaps, however, the doorway reproduced in Plate 7 may be considered to exhibit certain national characteristics. This has recessed jambs with semicircular arches above. The inmost rises from the abacus of the capitals, the midmost is slightly stilted, and the outermost considerably so; thus three crescent shaped arches are formed, with their blunt horns resting upon the abacus. The effect as shown in the photograph cannot be said to be successful. This method of construction may give greater strength to the crowns of the arches, but the spreading appearance of the haunches suggests an over weighted effect. As in Byzantium so in Serbia, many of the churches were, or were intended to be, plastered or stuccoed on the exterior. In the case of the building represented in Plate 46 it would be better either to cover the whole walling (which God forbid!) or remove the plaster from the upper half. The lower half is beautifully treated with bands of stone between three layers of brick in beddings shown of the same thickness. Plastering of the exterior has the tendency to reduce the interest to the beholder, for it is always desirable to express the nature of the materials and show their construction. It is unfortunate that the plans are so

meagre, give little detail, are not all orientated in the same direction, and have no scale attached, for as they appear to be reproduced to fit the page there is nothing to show their relative sizes. The chronological tables show much research, and the map will be of great service to the student although the latter may not be wholly approved by the outlying nationalities. The greatest defect of the volume is the omission of interior views, one only is given in Plate 9, and that is a poor reproduction. In this case the walls are frescoed with figure subjects in the orthodox manner and appear to be greatly restored, but with merit. The wood screen is elaborately carved, and has the appearance of being of the 17th or 18th century, but no information is given except that there was a school of craftsmanship at Debar, in a district lying to the north of Lake Ochrida. It is probable therefore that if this carving were examined it would show many national characteristics. As the volume is the first of a series it is hoped that the authors will collect not only the promised interior views and the Catholic churches but give illustrations and measured drawings and descriptions of carvings, screens, altars, icons, wall decorations, church furniture, vestments, embroideries, lace, and other objects of artistic interest such as plate, crosses, reliquaries, chalices, *etc.*, of all dates. These may be commonplace to Serbians, but to those in the West who are accustomed to a less ornate rendering of the formalities of religion they would be of interest. Among the views are those of a few farm and monastic buildings which are not without artistic merit. This is a feature which might well be developed in some future work, and now that there seems a reasonable prospect of a lasting settlement in the Balkans, it is hoped that the opportunity may be taken of carrying some such design into effect.

ARTHUR E. HENDERSON.

A MONTHLY CHRONICLE

THE NATIONAL GALLERY.—Since the armistice the Director of the National Gallery has been busy making arrangements for displaying once more the nation's long-hidden treasures, and he has wisely taken the opportunity to endeavour to improve the conditions under which they are seen. Nothing but serious structural changes would ever make the Galleries in Trafalgar Square anything like perfect in the matter of lighting. They are several feet too high, and the light comes from the centre of the roof instead of coming in on either side just above the walls. But Mr. Holmes has made a heroic attempt in the main entrance gallery to modify these defects as far as possible. He has made a kind of *salon carré* of this room, gathering together in it some of the finest of the Primitive Italians of all the

ART SALES FROM EARLY IN THE 18TH CENTURY TO EARLY IN THE 20TH CENTURY . . . ; by ALGERNON GRAVES, F.S.A. ; Vol. I ; 6gs. n.

Both present and future collectors of pictures will remember the name of Mr. Algernon Graves for his industry in compiling a series of volumes indispensable for all students of the history of painting. In his new series Mr. Graves reveals bygone secrets of the auction room, giving details which must otherwise have passed into oblivion. Other compilers have published books on the history of art sales, but these deal rather with the collectors than the objects collected ; Mr. Graves deals with the artists alone. It may be expected, moreover, that to those who study this and the forthcoming volumes the prices will be matters of greater interest than the mere list of pictures by any one artist. Gainsborough occupies no fewer than forty pages, his landscapes being perhaps even more numerous than his portraits, this being due probably to the fact that it was not until Messrs. Agnew, Wertheimer, and others began about forty years ago to give large prices that the wealth of English portraiture had hardly begun to be displaced. Still it is instructive to read how the work of Gainsborough shows a continuous, if spasmodic, rise in value, and again in the case of Thomas Sidney Cooper, who occupies some sixteen pages himself, but he had the satisfaction during his long life of seeing his paintings maintain an almost monotonous value, seldom falling below three figures, but never exceeding them. Omissions must occur in a work of this sort. Although the list does comprise certain collections sold in the 18th century, only a few are indexed. The Orleans sale, for instance, is not included. A study of any volumes of 18th-century catalogues, such as those at Northwick Park, and an index to them, would have added even greater value to Mr. Graves's excellent and laborious work.

LIONEL CUST.

various schools, and with such a selection he has found it possible to have a background of dead white. It is probable that only the Primitives, whose pictures were painted for the bare walls of churches, will stand such a treatment—the artists of the 16th century, the Venetians in particular, worked for princely patrons and their pictures were keyed up to the richness and intensity of their surroundings. There is, of course, one obvious defect of white walls in the National Gallery, and this is, that as the pictures have, unfortunately, to be kept under glass, there is a danger of the reflection of the white wall interfering with one's vision. Indeed, before I went into the new gallery I was sceptical about the possibility of such a treatment just for this cause ; but, although in the case of some of

the larger pictures this inconvenience is felt, the smaller ones can always be viewed at such an angle as to avoid it; while, on the other hand, the gain is immense in the matter of the quantity and general diffusion of the light. Certainly I have never been able to see these pictures so well hitherto. And, besides this, the gallery itself looks infinitely better than it ever did before. The defect of most of the interiors of London halls and galleries is the peculiar foxy tint which they take, owing to an accursed predilection for cream and buff colours, which, with a few years' deposit of London grime, become absolutely repulsive and intolerably depressing. The dead white of the newly opened gallery is peculiarly cool and harmonious and more or less completely obliterates the disagreeable embossed pattern with which the walls were disfigured some years ago. Moreover, Mr. Holmes has endeavoured to reduce the ungainly height of the walls by painting a deep frieze of a broken blue, which is extremely pleasant in tone. The old foxy colour still lingers in the roof and, for the present only, one hopes, points the moral of the new colour scheme. The selection and hanging of the pictures is no less carefully thought out than the decoration, and probably many people will realise for the first time what a magnificent collection of Italian Primitives the nation possesses. I hope Mr. Holmes will go on in the same spirit as he has begun, and that he will be as fortunate in discovering the best possible setting for the later masters as he has been for the Primitives. One other task I hope he will undertake, and that is to replace the squalid imitation renaissance frames of so many of these pictures either by old ones, wherever possible, or at least by something less unlike Florentine sculpture and gilding than these mid-19th-century frames display. It would be well also to do away with certain grotesque experiments in painting and gilding which were undertaken some years ago. The frame of Pisanello's *S. Hubert* is an example of what I mean, and should be one of the first to disappear.

ROGER FRY.

RECORDS IN OCCUPIED COUNTRIES.—Readers of *The Burlington Magazine* who remember the able articles on "The Origin of the Persian Double Dome", by Mr. K. A. C. Creswell, during 1913 (Vol. XXIV), will be glad to hear that his industrious architectural studies have not been entirely suspended by active service with the Air Force in the East. Capt. Creswell sends me as specimens of his work more than a dozen excellent half-plate photographs of Arabic architecture, many of them illustrating detail in positions very difficult to photograph. He has now taken nearly 1,600 photographs. He has seen every Muhammadan monument in Egypt down to A.D. 1600, with the exception of four, concerning which he

is therefore discreetly silent. Of the rest he has complete photographic records. He has also about 70 architectural photographs of Jerusalem, some 80 of Damascus, and ten of Hama. Specimens of his Egyptian photographs, with drawings of the Shellal pavement by Capt. M. S. Briggs [see also "Publications Received", p. 82], and of the Umm Jerar pavement by Capt. F. M. Drake, both already illustrated here, may be seen in the Library of the Royal Institute of British Architects, Conduit St., and it is hoped that more of these valuable records will be visible there and also in the British Museum.

MORE ADEY.

THE FELTON BEQUEST COMMITTEE AND THE TRUSTEES OF THE NATIONAL GALLERY OF VICTORIA.—We are glad to learn that Mr. Frank Rinder has accepted the office of adviser to these two bodies. The unblushing manner in which works unsaleable in this country by members of accredited societies were palmed off on the overseas galleries by the artists' colleagues asked to represent the distant trustees and committees, was a notorious old scandal nearly twenty years ago, and has not yet been abolished. Nor are distant trustees or committees likely to get their money's worth until they give their representatives at the market a great deal more authority than was given to the predecessors of the late Mr. Robert Ross. Sir Sidney Colvin and Mr. Gibson found themselves in a humiliating and ridiculous position, and very wisely resigned their thankless task. Mr. Robert Ross, having been especially begged to act, forced a modification of the conditions. We hope that Mr. Rinder will stick to these and will carry them still further, or the Committee and Trustees in Melbourne will soon be left in the lurch again. Those two separate bodies, not always agreed, can get plenty of applications for the office from agents of the pre-Colvin type, and with them plenty more rubbish rejected by the home market. If they want the nucleus of a collection, such as Sir Hugh Lane, Mr. Robert Ross and Professor Tonks formed for South Africa, they must find, trust and, if they can, retain similar advisers, and if they should discover that they have misplaced their confidence, prosecute them.

MORE ADEY.

THE CANADIAN WAR MEMORIALS EXHIBITION.—The exhibition at Burlington House is almost the first extensive realisation (though as yet, I believe, incomplete) of the various schemes for the employment of artists in the production of war memorials, and for that reason alone would be of considerable interest. The purpose of establishing a pictorial record has naturally occasioned the collection of a great amount of work which, being chiefly of documentary value, falls to some extent outside the scope of this magazine,

and there are, inevitably, some concessions to popular taste. But a few years ago one would not have anticipated the catholicity of judgment which has selected artists from every school, and has included many whose work cannot make an immediate popular appeal. Of these one may forecast that they will react with salutary effect, as Delacroix leavens the accumulation of battle-pieces at Versailles—the only collection known to me which is at all comparable to the present one, though manifestly inferior in documentary importance. Considering the difficulty of grouping so many heterogeneous works, it is a relief to find that the pictures at Burlington House are hung carefully and well. The wall-space is filled, but not overcrowded. Rival schools clash as little as possible, and most are seen to good advantage. A few works stand out above the rest—Major Augustus John's great cartoon, Mr. Wyndham Lewis's *Gunpit*, the *Gas Attack* of Mr. Roberts, and some others. In characteristic temper the pictures of Mr. Lewis and Major John are strongly opposed. The latter displays a power which is peculiar to him, a draughtsmanship that seems to improvise freely on a surface of some four hundred square feet, with vivacity, with delight in the picturesque, and an abundant humanity not free from human weaknesses. The space is lavishly covered with groups of figures held together by a strong narrative interest, groups fine in themselves, but poured forth with so prodigal a gesture that we have a feeling of congestion—something of the confusion which might actually accompany a series of incidents of this nature. However appropriate from an illustrative point of view, this does not lead to a really monumental type of design. This criticism must be modified by allowances for the change which the addition of colour and the fuller consideration of problems of tone will bring about in the whole scheme. If one can imagine the *Enterrement à Ornans* reduced to the terms of this charcoal project it is evident that much of Courbet's impressive unity would be lost. In a proportionate degree one may judge how far the cartoon still remains a project, rather than a final achievement. Even the *Meeting of Wellington and Blücher*, that monstrously laboured tapestry of buttons and panoplies which hangs in the Diploma Gallery, gained by translation into paint. In *The Gunpit* Mr. Lewis, who is here working in a manner more naturalistic than is, perhaps, thoroughly congenial to him, makes us aware of intellectual effort dispassionately concentrated on homogeneous, expressive design. The result is, within its limits, completely successful, and is a work of real distinction. Mr. Roberts has preserved the dramatic power which characterised some of his youthful drawings. Here again is great concentration on design of a different order; violent, audaciously contorted movement with a

complement of violent colour being the key-note. The artist has risen to the height of his opportunity, and has adequately fulfilled the expectations of those who have been interested in his work during the past few years. Without doubt he will develop much further. If one is not carried away by the vitality of this performance, there is still an element of incompleteness to be found in it. Certain passages which are properly appreciated only at close range, and which are lost at the distance necessary to take in the whole, suggest that the artist was working in too small a studio, or for some reason was unable to obtain a complete grasp of his large canvas. Mr. Gilman's *Halifax Harbour* has a satisfying serenity which lifts it above any of the other landscapes exhibited. Like all Mr. Gilman's work, it has solid, painter-like qualities, and is extremely ably realised even in its unfinished state (I understand that the sky is to be modified). By contrast with its full colour and its feeling for the varied densities of earth, sea and sky, Major D. Y. Cameron's accomplished landscape on the same wall, representing a de Koninck-like expanse of country, seems a little lifeless. Between them hangs Mr. Nevinson's *War in the Air*. Granted the nature of its purpose, this is a remarkable naturalistic *tour-de-force*, and shows the same faculty for lucid observation which distinguished most of Mr. Nevinson's war pictures. Some which have been previously exhibited, including a few of his very personal lithographs, figure again in this exhibition. Mr. Ginner's *Factory*, admirable in certain passages of colour and in its broad simple lighting, suffers from a certain emptiness in the drawing of the figures. Numerous other large paintings possess a high degree of executive ability. Among them may be mentioned the strident *Boxers* of Miss Laura Knight, who has a curious eye for facial character and expression; the decorations of Professor Gerald Moira, the interiors by Miss Clare Atwood and Miss Anna Airy, and Mr. Charles Sims' *Sacrifice*, in which, however, the literary motif is difficult to follow out in detail—unlike Mr. Byam Shaw's, which is remarkably obvious. Valuable work, less vast in scale, is supplied by Professor William Rothenstein, Mr. Paul Nash and Mr. Kennington. Mr. A. J. Munnings furnishes enough material for a one-man show, and proves himself a very clever painter with a keen understanding of his chosen subjects; and Lieut. Gyth Russell records the footsteps of an army in a number of serious landscapes. R. S.

PICTURES BY WALTER SICKERT AT THE ELDER GALLERY.—In the fourth exhibition held at the Great Marlborough Street gallery both rooms are given up to the paintings and drawings of Mr. Walter Sickert. However familiar one may be with his work—and the general public is by no

means too familiar with it—it is always worth going to see, since, though he does not strain after artistic novelty and surprise, he is never dull. He is acknowledged by other painters as a master, a distinction charily given to living artists, but justified, to give a single reason, by a measure and unity in Mr. Sickert's pictures which only a master consistently achieves. His colour is combined in harmonies which have no trace of formula. His draughtsmanship, expressive in a way peculiar to himself, is adapted with the utmost flexibility to the pictorial needs of the occasion, and is free from the mannerism it has taken on in the hands of a few of his imitators. Mr. Clive Bell has analysed Mr. Sickert's position in modern art in the introduction to the catalogue, and it is difficult to add to what he has said so well. But one may claim for Mr. Sickert that he has done as much as any man to free English art from its Victorian insularity. One cannot confuse him with French painters, yet his work can hang with theirs without giving us that feeling of the provincial which clings to much English and German art, and his influence has

reacted sensibly on the younger generation. Among the oil paintings in the gallery *Suspense*, *Yvonne* and *Putana Veneziana* are especially noteworthy.
R. S.

CLUB OF FRIENDS OF ASIATIC ART.—A club under this title has been founded at The Hague in order to unite those who are interested in the study of East Asiatic, Indian, and Further-Indian art, and also to promote museums in the Netherlands and the Dutch Colonies in connection with these regions. It is therefore primarily a Dutch club, as is also shown by the constitution of the Committee, which consists of none but Dutch authorities, many of them very eminent in the subject; but its objective is one which will interest many students outside Holland, and no doubt the Secretary, De Heer Herman F. E. Visser, 54 Bankastraaf, The Hague, will answer any inquiries concerning the rules of the club and facilities for admission. The Club proposes to hold a first Exhibition of East Asiatic Art at Amsterdam from 15 September to 15 October, 1919.
X.

LETTER AND NOTE

RECENT ADDITIONS TO THE DUBLIN GALLERY

GENTLEMEN,—The interesting article in the November number of *The Burlington Magazine* entitled "Recent Additions to the Dublin Gallery", has attracted my attention. The article conveys the impression that the generous gift from Sir Hugh Lane of the Gainsborough copy of Lord Radnor's D. Teniers is the only one in existence, and respecting which all criticisms have been formulated. I think it necessary to correct this impression, as I have the identical copy by Gainsborough of Lord Radnor's picture, and of which I should be pleased to send you a photograph if so desired. My copy's history, so far as I have facts, is: Bought by Mr. Edward Mills from Mr. J. R. Rutley in 1860; inherited by his grandson, Brig.-General R. J. Cooper, in 1902; exhibited by request of Mr. Charles Aitkin at the spring exhibition of the Whitechapel Gallery in 1908, where there was a section to show similar great painters' copies of old masters' pictures. Some of the criticisms mentioned in the above quoted article were published in the Whitechapel catalogue with reference to my copy.

I am, your obedient servant,
Burlington Fine Arts Club. R. J. COOPER.

AN OIL PAINTING BY J. R. COZENS?—That acute critic, Lieut.-Colonel Grant, in the course of his elaborate work on the Early English Landscape Painters, had occasion to examine the picture of *Aquæ Albulæ*, attributed to Richard

Wilson, which was reproduced as frontispiece to *The Burlington Magazine* for December 1905. [Vol. VIII, p. 154.] He has since suggested to me that it may be a work in oil by J. R. Cozens. I have at any rate to confess that I agree with him in recognising that it is not by Wilson. When I wrote the article I mentioned that there were differences both in colour and treatment from Wilson's other works. A renewed examination not only emphasizes those differences, but shows me that there is not one touch in the picture that can definitely be claimed as identical with Wilson's. If the single known oil painting signed by Cozens be authentic, and I believe its authenticity to be beyond reasonable question [*The Burlington Magazine*, Vol. XIV, pp. 304-307], the treatment of the foliage and figures, based on some such artist as Vernet, is so different from that of the *Aquæ Albulæ* as to make identity of authorship improbable—at first sight. But the colour and quality of the sky in the two pictures are the same, and there is an exact parallel in the drawing of the legs of the dog in the foreground of Sir Hickman Bacon's picture with that of the horse to the extreme right of the *Aquæ Albulæ*, which points to an identical origin. Also, when the name of Cozens is mentioned, it is impossible not to remember how many of the compositions of the elder Cozens take the general form of the *Aquæ Albulæ* design. The transparent technique and tentative outline (invisible in the reproduction) of the two figures to the right of the picture

indicate an artist to whom figure painting in oil was to some extent unfamiliar, while Wilson of course began life as a portrait painter, and was always able to put in his little figures with the full and certain touch of a man trained to the business. Yet, if Col. Grant's suggestion be correct, and it has driven me to this retraction, it is clear that we must not expect from such oil paintings of Cozens as the future may reveal the same consistency of treatment and temper which marks his wonderful drawings. We must rather expect to

find his experiments in the oil medium are surprisingly different from each other, exercises in the manner of other painters by whom he has been impressed rather than expressions of his own singular and lonely genius. Perhaps I may take the opportunity of correcting a second mistake in that unlucky article on Wilson. The picture on p. 178, in Wilson's manner, was clearly seen on a more recent examination to be one of the able and baffling *pastiches* of Barker of Bath.

C. J. HOLMES.

AUCTIONS

LAIR-DUBREUIL (I) at the Galerie Durand-Ruel, rue Laffitte 16, will sell, 24 Feb., the collection of the well-known man of letters, the late Octave Mirbeau, which contains Pictures, Water-colours, Pastels and Drawings by Cézanne, Bonnard, Cross, Daumier, Denis, Gauguin, Van Gogh, Monet, Berthe Morisot, Pissarro, Renoir, Rodin, Roussel, Seurat, Signac, Utrillo, Vallotton, Valtat, and Vuillard; also sculptures by Camille Claudet, Aristide Maillot, and Rodin. This is probably the most interesting collection of the works of the later contemporary artists that has yet been sold by public auction. The catalogue contains a large number of good illustrations.

Lair-Dubreuil (II) at the Galerie Georges Petit will sell, 3 March, the stock of Boussod, Valadon et Cie, consisting mostly of Modern Pictures, Pastels and Watercolours of the French School, with some late Old Masters. Among the first are 3 Corots.

2 Daubignys, 3 Diaz, 3 Harpignies, 4 Isabeyes, 2 Rousseaus, 2 Troyons, 5 Ziemss. The most important of the late Old Masters seems from the illustrations to be the *Supposed Portrait of the Comte de La Châtre*, ascribed to Largillière. The illustrations have already much improved since the declaration of the armistice.

SOTHEY, WILKINSON AND HODGE will sell 3, 4, 5 March, part of the Library of the Marquess of Ailesbury, consisting of illuminated and other MSS. and Rare Printed Books with some antique Bindings. The catalogue illustrates among other lots—No. 54, a 14th c. French illuminated Vulgate; and No. 69, a binding in the "Mearne" style, in very good condition, containing a Roman missal, Antwerp 1676. If not a very exciting selection, there are very few lots which are not standard works of sufficient importance to have kept up a very good average price for many years. Price of catalogue 1s.

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the previous month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

Serial Publications will for the present be arranged here according to the ordinary periods of their publication, and only the latest number of foreign serials actually received will be entered, in order that foreign editors and publishers may learn which numbers of their publications have failed to arrive.

BRISTOL MUSEUM AND ART GALLERY, Queen's Road, Bristol.

COTTERELL (Howard H.). *Bristol and West Country Pewterers, with illustrations of their marks*; 37 pp., 4 illust. + facsimiles of "marks"; broch.

T. FISHER UNWIN LTD., Adelphi Terrace, W.C.2.

BRIGGS (Martin S.). *Through Egypt in War-time*; 272 pp., 68 illust., 2 maps; 1 guinea n.

[A book by Mr. M. S. Briggs, F.R.I.B.A., largely on the architectural features of the remoter towns and temples throughout Egypt, while temporary Captain and Sanitary Officer R.A.M.C., Egyptian Expeditionary Force.]

HAYDEN (Arthur). *Chats on Royal Copenhagen Porcelain*, 360 pp., Front and 56 illust., 10s. 6d. n.

LAGERTRÖM BRÖD, Stockholm.

LINDBLOM (Andreas), redig . . . *Konsthistoriska Sällskapet Publication, 1918*; 101 pp., 17 illust., Kr. 15s.

J. B. LIPPINCOTT CO., New York and London.

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Plate I. Altar cross with enamels of the 12th century (Victoria and Albert Museum)

SOME ENAMELS OF THE SCHOOL OF GODEFROID DE CLAIRE I

BY H. P. MITCHELL

 AN article which appeared in this magazine recently¹ dealt with an example of modelling in bronze attributed to Godefroid de Claire, the 12th century Walloon goldsmith of Huy on the Meuse. Some examples of champlevé enamelling of the Mosan school, of which he is supposed to have been the leader, will now be considered.

First it may be convenient to take stock of what is really known about Godefroid². It is little enough, though sufficient to establish his artistic importance³. The main points which emerge are that Godefroid de Claire known as "the noble", was a goldsmith and citizen of Huy, "second to none of his time in goldsmith's work", who "made numerous shrines of saints and royal plate (*regum vasa utensilia*) in various regions". He was a lay craftsman, and appears as a man of substance and position, for a long period attached to the court of the Emperors Lothair II (1125-1137) and Conrad III (1138-1152). After an absence of 27 years, during which he had travelled widely in the exercise of his craft, he returned to Huy in 1173 or 1174. On his return he made certain specified pieces of work for the churches of Huy and Neufmostier, and was received as a canon into the Augustinian monastery of Neufmostier, where he ended his days. Since he is spoken of as an old man when he took the habit in 1174, it may be assumed that he was born not long before or after the year 1100, and was therefore already a man of middle age when the earliest of the works now attributed to him was executed. If the correspondence mentioned later is correctly related to him he had a wife and family, and as early as 1148 was on familiar terms with Wibald, the celebrated abbot of Stavelot, and of sufficient education to hold his own with him in Latin correspondence. Such are the outlines of his life as presented by the documents.

¹ Vol. XXXIII, p. 59.

² I do not find that any explanation has been offered of the appellation "de Claire". It seems probable that it was derived from Clair-lieu, on the outskirts of Huy. Godefroid's nickname of "le noble" suggests that it may even have implied the status of a noble.

³ The authorities for the life of Godefroid are given by J. Helbig in *Bulletin de l'Institut Archéologique Liégeois*, XIII (1877), p. 221; reprinted in *Gilde de S. Thomas et de S. Luc*, *Bulletin*, III, p. 192, with an addition at p. 211. They are restated in the same author's *La Sculpture . . . au pays de Liège*, etc., 2nd ed., 1890, p. 47. The facts are summarised by Sir C. H. Read in *Archæologia*, LXII, 1910, pp. 29, 30, and by v. Falke and Frauberger, *Deutsche Schmelzarbeiten des Mittelalters*, etc., 1904, pp. 63, 79. (The latter work is hereafter referred to by the initials F. S.—Falke, Schmelzarbeiten.)

So far as records relate to existing works the evidence is much more meagre. Briefly stated it amounts to this. Two reliquaries of the coffer type in the collegiate church at Huy⁴ containing the remains of S. Mangold and S. Domitian, are definitely recorded to have been made by Godefroid. Unfortunately, they are both deplorably patched and mutilated, and mere wrecks of what they were originally. Further, one of them at least seems to have been executed by the artist in his old age, shortly before retiring to end his days in the convent of Neufmostier⁵. Lastly, they have only the smallest amount of enamel decoration on them. It is important to realise that these two reliquaries, patched and altered almost beyond recognition, are the only fully authenticated works of Godefroid known. No example of his work bears his name in an inscription as is found for Frederick of Cologne and Nicholas of Verdun. Beyond this, a piece of indirect evidence is adduced in a letter written in the year 1148 by Wibald, abbot of Corvey and Stavelot, to an "aurifex G", who with high probability is supposed to be Godefroid⁶. On the strength of this letter, which urges the completion of some unspecified works commissioned by the abbot, it is not unreasonably argued that certain works still known to us, recorded to have been made by Wibald's order, may probably have been executed by Godefroid. These are the reliquary of the head of S. Alexander at Brussels, dating from 1145, the earliest work so far attributed to him⁷, and the altarpiece of Stavelot, of which two enamelled medallions are at Sigmaringen⁸.

It is on the evidence indicated that MM. v. Falke and Frauberger arrived at a recognition of the characteristics of Godefroid's productions, and in their important book already referred to, with

⁴ Described by Helbig (as above). For other references see his footnote, *La Sculpture*, etc., p. 50. Best shown in Van Ysendyck, *Documents classés de l'art dans les Pays-Bas*, Châsses, pl. 3. One figured in F.S., fig. 18.

⁵ One is said to have been made a long time before. See J. Demarteau in *Bull. de l'Inst. Archéol. Liégeois*, xvii, 157.

⁶ The letter and G's reply thereto, very human documents of mutual recrimination, are printed by Helbig with a translation in *Gilde de S. Thomas et de S. Luc*, *Bulletin*, III, p. 211. They are also included in Jaffé, *Bibliotheca Rerum Germanicarum*, I, p. 194.

⁷ F.S., pl. 69. A larger view with details in colour is given in *Société de l'Art Ancien en Belgique*, *Orfèvrerie*, etc., pl. xvi, xvii. See also J. Destree, *Les Musées royaux . . . à Bruxelles*, livr. 4.

⁸ F.S., col. pl. xxiv. The complete design of the altarpiece, now destroyed, is known from a drawing of the 17th century discovered in 1882 by Mr. Van de Casteele. For references and reproduction see Helbig, *La Sculpture*, etc., p. 56. (Also reproduced in F.S., pl. 70.)

much skill and ingenuity constituted a large group of works in enamelled copper as emanating either from the hand of Godefroid or from his school. But inasmuch as the two reliquaries at Huy are the only fully authenticated works of the master, and as these include very little enamelling in their decoration, the branch of work which it was the authors' chief aim to identify, their argument has to rely largely on technical details of accessory metalwork, stone-setting and so forth, and is chiefly of an indirect kind so far as enamelling is concerned. It is thus very possible that they were too much occupied with technical and too little with æsthetic characteristics—the former may well be the common property of a whole school, the latter are temperamental and individual. But, with this reservation, their conclusions seem to be in the main justified, and a very important body of enamelled work of the 12th century was thus brought into orderly view as the production of the Mosan school of craftsmen of which Godefroid in his day was no doubt the leader.

The characteristics of Godefroid's work thus arrived at may be briefly summarised⁹. It exhibits a marked partiality for figure-subjects whether in enamelling or in metalwork pure and simple. Scenes from the lives of saints and figures of apostles or angels adorn the sides and roofs of his sarcophagus-shaped shrines in profusion. In decoration and technique many peculiarities are to be noted. Stones are set in holes pierced through the metal plate instead of in raised collets as is usual elsewhere. Silver bosses simulate pearls, and hollow cavities in the form of circles, rosettes, or quatrefoils, brightly gilded, serve in place of crystals in giving brilliance. Filigree is sparingly used, brown lacquer in combination with gilded decoration, freely. Plaques with repoussé figures are edged with an embossed pearled border, and are inscribed in the field, not on the framing as in Cologne work, and the sloping roofs of shrines are decorated with circular medallions, a motive strange to the Rhineland. Godefroid's enamelled figures are executed in pure *champlevé* on a ground of metal thus reversing the Cologne practice of reserving the figures in metal on a ground of enamel. His heads and hands are, however, reserved in the metal and the engraved lines filled in with blue or red enamel. His colouring is bright and varied, including a fine translucent crimson-purple, and he shows much skill in graduating colours, green shading into yellow and blue into white. Ornamental details, such as borders of a repeating pattern, and other small features, are often in *cloisonné*.

It is clear that attributions based on such technical characteristics unchecked by artistic criticism might lead to strange results. The

⁹ See F.S., pp. 62-64, etc.

method of MM. v. Falke and Frauberger involves them in including in the school of Godefroid such works as the Alton Towers triptych at South Kensington¹⁰ and the Stavelot portable altar at Brussels¹¹, pieces in a style artistically remote from Godefroid's.

Within the more legitimate boundaries of the school, however, many interesting varieties of style are found, doubtless representing various highly skilled craftsmen working under the influence or even under the direct supervision of Godefroid. By careful comparison with the aid of photographic reproductions it may be possible by degrees to arrive at a consistent grouping of such varieties. The drawing of the faces is as usual the most delicate test of individuality.

The cross illustrated [PLATE I] offers some interesting examples of such deviation from the standard quality of Godefroid's work. The plaques at the extremities [PLATE II] represent four Old Testament types of the Crucifixion: (1) Jacob blessing the sons of Joseph; (2) Aaron marking a house with the blood of the Passover lamb; (3) Elijah and the widow of Sarepta; (4) Moses and the brazen serpent. They are inscribed as follows: 1. JACOB+BENGAMIN (for Ephraim) MANASES. Jacob seated, and with a blue nimbus, crosses his arms to lay his hands on the heads of his grandsons, who bend on either side, each with a cup of offering (?) in his hands (Genesis, xlviii). 2. AARON. Aaron, with a bowl of blood in his hand, signs with a quill the T cross on the gable of a house; in the doorway the Passover lamb lies bleeding (Exodus, xii). 3. ELISEVS (for Elias) P[ro]PH[et]A SAREPTA. Elijah receives a loaf of bread from the widow of Sarepta, who grasps two crossed sticks. The prophet's scroll is inscribed AVFER-MICHI-OBSECRO ET BVC[c]ELLAM PA[nis] (I Kings, xvii, 11). 4. MOYSES IVDEI. Moses places the serpent of brass on the top of a column in the presence of the Israelites, one of whom holds a serpent in his hand (Numbers, xxi). Moses' scroll is inscribed SICVT EXALTATVR SERPENS IN ERE (a reminiscence of John, iii, 14).

In these subjects the method of enamelling the garments of the figures, on a ground of gilded copper, characteristic of Godefroid's practice, is well exemplified. Though these are executed in *champlevé*, the outlines of the folds of the drapery, as usual, clearly suggest the *cloisonné* origin of the artist's inspiration. The architecture of the Aaron plaque shows a good instance of the use of actual *cloisonné* in conjunction with *champlevé*, seen also in the borders of all four plaques, where the ornaments are in yellow and white on

¹⁰ F.S., pl. 79; in colours in H. Shaw, *The Decorative Arts . . . of the Middle Ages*, 1851, pl. 2.

¹¹ F.S., pl. 78; in detail in J. Destree, *Les Musées royaux . . . à Bruxelles*, livr. 5 (2 pl.).



Plate II. Enamels of the school of Godefroid de Claire, Jacob blessing the sons of Joseph ("Benjamin" for Ephraim), Aaron marking a House with the Blood of the Passover Lamb, Elijah ("Eliseus" for Elias) and the Widow of Sarepta, Moses and the Brazen Serpent, from the altar cross in the Victoria and Albert Museum



Plate III. Enamels attributed to Godefroid de Claire, *The Story of the Invention of the Cross by S. Helena*, from the Stavelot triptych (Mr. J. Pierpont Morgan, New York)

a blue ground. The flesh of the figures is reserved in the metal with dark-blue filling-in of the engraved lines. The colouring of the whole is bright and varied—turquoise and lapis blue, greyish cobalt blue, green, white, scarlet and yellow—the blue of the robes shading into white and the green into yellow, but by graduated stripes, not by blending. All the colours are opaque, the blues and greens variously graduated in tone, and the scarlet as usual of a granular texture. In some of the figures the deeper shadows of the dresses, whether blue or green, are put in in scarlet, with an unpleasantly harsh effect. Purple is entirely absent. The column in the Moses plaque shows a remarkable variegation of colours to represent marble.

In spite of the similarity of method to Godefroid's work shown by these plaques, certain striking differences of style are observable. Comparing them with the plaques of the Stavelot triptych [PLATE III]¹², which, considering its provenance, may well be one of the things made by Godefroid for Abbot Wibald, and is in any case on grounds of style a well-attributed example of Godefroid's work in his early period, certain differences are obvious. The border of quatrefoil ornaments in cloisonné, absent from the Stavelot plaques, is of course the most striking of these differences, but other points are not less important. In the plaques of our cross the faces have long eyes; the depression in the upper lip is carefully marked; some of the noses are curiously tilted and the mouths misplaced; the hands are large; the lettering is sprawling and closely spaced, and there are no vertical inscriptions. In the Stavelot triptych the faces are decidedly more wooden and expressionless; they have round eyes; the depression under the nose is absent; the noses are not tilted and the mouths are better placed; the hands are small; the lettering is small and widely spaced, and a taste for vertical inscriptions is apparent. The date assigned to the latter work by v. Falke, 1160, is surely too late. In the particulars mentioned it comes near to the Alexander Reliquary at Brussels¹³, dated by documentary evidence in 1145. It agrees with the Brussels work also in the shape of the bishops' mitres, in both shown of the early type with horns at the sides. In the Heribert Shrine¹⁴, assigned to c. 1155, the mitres are of the later shape rising in front and behind. About 1150 would seem a better date for the Stavelot triptych, and one which would better accord with the date of Wibald's letter

of 1148. Dr. v. Falke considers that the plaques of our cross may have emanated from Godefroid's workshop in his supposed Maestricht period, about 1165¹⁵, and they are perhaps even later than this¹⁶. The Heribert Shrine, assigned to about 1155, would then occupy an intermediate position, and this is what its style seems to bear out. So far as can be judged from v. Falke's plates, the medallions of the Heribert Shrine approximate much more closely than those of the triptych to our cross. The round eyes of Godefroid's earlier works are largely replaced by a longer shape, the vertical inscriptions (a Byzantine tradition) disappear, and the lettering approaches that on the cross. A similar approximation is to be seen in a triptych of the Dutuit collection¹⁷. Cloisonné borders, but much finer than those which distinguish the plaques of our cross, are found on two other crosses attributed to Godefroid, in the British Museum and at Charlottenburg¹⁸, though not applied to the figure-subjects.

The question then is—are the plaques of our cross by the same artist as those of the Stavelot triptych, but separated by a considerable interval of time? I think it is clear that they are not, but are marked by fundamental differences of style denoting that they are the work, not of Godefroid himself, but probably of one of the capable craftsmen who no doubt assisted him in his workshop. The ignorant mistakes in names in the inscriptions, and the absence of purple in the colouring, point to the same conclusion.

The plaque with the Agnus Dei, at the centre of the cross on the front, and another with Christ in majesty, in a vesica surrounded by symbols of the evangelists, in a similar position on the back, are executed in a totally different style [PLATE IV]. The Christ plaque is of much finer workmanship than the other, but both are obviously from the same district if not from the same workshop, examples of the Hildesheim school of enamelling of the mid-12th century. The grounds are of rich blue and green enamel diversified with the spots of metal (formed by picking up the metal base) characteristic of Hildesheim enamels. The nimbi are in yellow, and a white border surrounds the plaques. The crucified figure modelled in gilt bronze is also a Hildesheim product of the same period¹⁹.

The cross is thus formed of pieces of different origin. Its present make-up probably dates from the 15th century, the date of the cutwork foliage and flowers with which it is garnished. The

¹² Now in the possession of Mr. Pierpont Morgan, New York. Fully described and illustrated by Sir C. H. Read in *Archæologia*, LXII, pl. ii-iv. (Also shown in F.S., fig. 21 and pl. 117). Three of the medallions are here reproduced by kind permission of Sir C. H. Read and the Society of Antiquaries. They have beaded borders, not shown in the plate.

¹³ See above, note 7.

¹⁴ F.S., pl. 82-88.

¹⁵ F.S., p. 131.

¹⁶ The free use of cloisonné (Aaron plaque and borders) and the successful drawing of a face in profile (Moses plaque) are late features.

¹⁷ F.S., fig. 20. In colours in G. Cain, *La Collection Dutuit*, pl. 46.

¹⁸ F.S., fig. 22 and pl. 74. I hope to illustrate the British Museum cross more adequately in the next article of this series.

¹⁹ F.S., pp. 71, 131.

central bands on three of the limbs, with decoration of Romanesque foliage in shaded colouring, may be from Godefroid's workshop. On being measured they are found to be cut from two strips of equal length, each outlined with a red border, and perhaps taken from a book cover. The fourth (top) limb has in place of this band a cavity with a hinged glass door. Enshrined in it is a relic of the True Cross, and a small silver-gilt crucifix of the 15th century, probably enclosing a similar relic.

The strips decorated with a leaf-and-trellis pattern bordering the limbs of the cross show enamels of the same colours and quality as the central plaques back and front, and are probably from the same source.

The triangular stand, modelled at each angle with a lion-mask and claw-foot, is enamelled on each face, in counterchanged colours, with a tree between two birds [PLATE IV], a design, it has been suggested, probably borrowed direct from a Byzantine manuscript²⁰. This foot v. Falke considers to be among the portions of the cross from Godefroid's workshop; but the colours and quality of the enamel-pastes are similar to those of the two central plaques, and it therefore seems probable that, like them, it is a Hildesheim product.

The British Museum cross already referred to (note 18) shows the same four subjects as those on the limbs of our cross, together with a fifth, the Return of the Spies from the Promised Land. It seems probable that this may have been the subject of the plaque here replaced by the Hildesheim Agnus Dei.

On the back of the cross, behind the four figure-plaques, are four large hollows in gilded copper, surrounded by engraved foliage. [One is shown on PLATE IV.] Such gilt hollows, as already stated, are a characteristic of the Mosan School, and these plaques are accordingly part of the Mosan work of the cross²¹. The limbs are edged with brass mouldings and the whole is made up with sheet-brass on a foundation of oak. It is said to have belonged to one of the churches of Cologne, and was sold in 1853 in the P. Leven collection in that city²².

²⁰ F.S., p. 71.

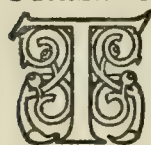
²¹ The same device was used by Nicholas of Verdun in his altarpiece at Klosterneuburg, showing that it extended even to the school of the Upper Meuse.

²² The cross alone measures 20.3 inches (51.5 cm.) in height, and the foot 5 inches (12.7 cm.). No. 7234—1860 in the Museum Register. No. 707 in the P. Leven Sale Catalogue, Cologne, 1853. F.S., pl. 75. Reproduced in colours by the Arundel Society, *Chromolithographs of the Principal Objects of Art in the South Kensington Museum*, 1875, pl. iv.

ILLUSTRATED BOOKS OF JAPAN—IV

BY MAJOR J. J. O'BRIEN SEXTON

UTAMARO'S BOOK OF SHELLS



THOUGH this book is undated, it has been almost universally ascribed by Western writers to *circa* 1780. That this is too early is certain for the following reasons. The publisher, Tsutaya Jūsaburō, owned in his early days a small shop in Gojūkendō, close by the Great Gate ("Omonguchi") of the New Yoshiwara, Yedo. Being a keen business man, he found these humble premises too cramped for his activities, and in 1783 he moved to the Tōri Abura street, where he had purchased a wholesale bookstore, together with its godown, known as Maruya. The "Shell Book" was issued from this latter address. Hence it could not have appeared before 1783. There is, moreover, no mention of this book in the advertisement sheet to the "Insect Book" of 1788 already referred to; and there is little doubt but that had it appeared prior to the latter date Tsutaya would have included such a fine work in his advertisement. Let us now see whether the book itself offers us any clue in the matter. The styles of costume and coiffure point to the beginning of the Kwansei period (1789-1800). The last plate introduces us to a party of ladies seated in a room on New Year's Day engaged in playing a game called "Kai Awase"

or "Shell Competition". To them enter two female attendants from the verandah of the house, one of whom carries on her shoulder a dog. Now, those who are acquainted with the ingenious methods employed by artists of the Ukiyoye school to hint at a date by the introduction into the picture of one of the Zodiacal signs will see in this a significance that might escape the ordinary observer. These kind of books were known as "Kiōka-bon" (Comic Poem Books), and were issued in the spring, just in the same manner as were issued the Kiōka Surimono, on which it was common to express the date of the New Year by means of one or other of the animals of the Zodiac. It is probable, therefore, that Utamaro, in introducing a dog into this plate, purposely intended to convey to the New Year party a reminder of the new Dog Year, more especially as the manner in which the animal is being carried into the room gives it an undue prominence that certainly does not tend to beautify the picture. Now, the only Dog Year in the Kwansei period is the 2nd Year, the first day of which began on the 14th of Feb. 1790. There is yet another circumstance which we must take into account, viz., the seal "Jisei Ikke" under Utamaro's signature. This seal, the meaning of which is "Self-made house", was evidently

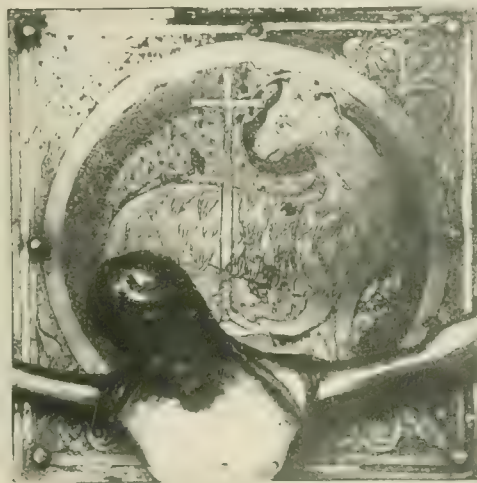


Plate IV. Enamels of the Hildesheim school, and (left) engraved gilt-copper plaque of the Mosan school, from the altar-cross in the Victoria and Albert Museum. (The two middle subjects reduced.)

intended by the artist to announce the fact that he had founded a school of his own; and most writers, both Japanese and Western, who have referred to the matter agree that the above interpretation is the correct one. Now, this seal is first found in a book illustrated by the artist, entitled "Yehon Tatōe no Fushi", published 1789. Doubtless the postscript of his master, Sekiyen, to the "Insect Book" of 1788 had a good deal to do with Utamarō's use of this seal. The artist, feeling that he had captured the public taste, and being confident of his own ability, decided that the time had come for him to turn teacher himself. It is interesting to note that one of his first pupils was Toyomaro, whose very rare prints are signed "Utamarō's pupil, Toyomaro". Taking the above points into consideration, I am of opinion that the book was published in the 1st month (14th of Feb.—15th March) of 1790. It should be mentioned, however, that two Japanese magazines, entitled "Kono Hana" and "Ukiyoye" (the latter is still current), give the date of publication as 1791 and 1792 respectively, and in the sale catalogue of the Henri Portier collection (Paris, 1902) the latter date, but in brackets, is also assigned to this book. I cannot say upon what authority these dates are based; perhaps they may refer to later editions.

DESCRIPTION OF THE "SHELL BOOK".

Title: Shiohi no Tsuto, "Presents of the Ebb-tide". 1 vol. $10\frac{1}{4}'' \times 7\frac{1}{2}''$ in album form, containing two pages of preface; 8 plates, with poems on each plate, in colours, gold, silver and mica; and two pages of postscript, *etc.*

Translation of the preface. "There is a proverb which says that a Field-mouse may become a Rice-bran bird and a Well-frog a Ladle. In the beginning of spring several men assembled on the beach at Sode ga Ura in order to picnic and gather shells on the beach. Now, who were these men? They were . . . (here follow the names of several of the comic poem writers which are omitted); in all we made a company of 36 who participated in the picnic. All these fellows were 'low comedians' of the literary world—mere good-for-nothings. But when the wine cups had circulated freely they all became gigantic birds (*i.e.*, men of consequence in their own estimation), and began to flap their wings which reached to the heavens. Accepting an invitation from the Dragon Palace under the sea (a fabulous palace called "Ryūgū" supposed to be inhabited by a Queen named Otohime, the daughter of Ryūjin the Dragon King), we succeeded on our way to the bed of the ocean in gathering myriads of shells. We had such a jolly time during our 1000 years' sojourn there that it would be a difficult matter indeed to tell to the folk at home all that happened. And so, to give vent to our happiness and at the same time to ease our wine-

distended bellies, we have spouted out these songs about the shells that we have taken home as presents from the Bay of Shinagawa. Hence this volume". (Signed) Akera Kankō.

Date: Undated, but probably 1790.

Covers: plain reddish-brown boards, with white label on which are conventional watermarks of geometrical pattern and the title.

Designer: Kitagawa Utamarō, (sealed) "Jisei no Ikke".

Publisher: Kōshōdō Tsutaya Jūsaburō of Tōri Abura Street, 8th section, to the north of the Main Street, Yedo.

Author of Preface: Akera Kankō.

Author of postscript: Chiyeda.

Plate 1.—A view of the Beach at Shinagawa Bay at ebb-tide, where a number of men, women and children are promenading and gathering shells. The waves and surf are rendered in gaufrage, and are tinted blue. The sea beyond, on which are sailing and rowing boats, some of which are at anchor, is uncoloured. In the left foreground, two pine trees with brown trunks and green tops rise majestically from the green sward. Beyond them are visible a cluster of smaller trees and houses, and some fishing nets. Over the horizon are dark blue cloud streaks which stretch across the plate. To the right, a grassy promontory juts out into the sea. The costumes worn by the holiday makers are purple, red, pink, black, orange, blue, brown, green and white. The whole scene is one of animation and brightness. In later editions, the gaufrage of the waves and surf is lacking, and there are several variations in the colour scheme. To avoid repetition, it is noted that each of the next 6 plates of shells has, in the first edition, undulating wine-coloured lines along the top to represent conventional waves; and that each of these plates is also freely sprinkled with gold dust. In later editions, these conventional waves are absent, and the gold dust is only applied to some of the plates. Of the two plates which Kurth has illustrated, neither has these wave lines.

Plate 2.—On the sea-bed, which is coloured pearl grey with dark grey spots, lie 38 shells of various shapes and sizes in white, brown, pink, rose-red, greenish-grey, and pale yellow, their beauty in many cases being accentuated by the use of the finest gaufrage and mica. The poems above give the names of these shells, *e.g.*, Shira-gai, Iro-gai, Isomakura-gai, and Sadae-gai.

Plate 3.—On a pearl grey bed, 24 shells, amongst which are two large Awabi or Ear-shells, rest on a green seaweed. The others comprise Itaya-gai (a kind of Scallop), Utsuse-gai (*Natica* sp. ?), Asari-gai, Ara-gai, and Chidori-gai. Gaufrage is here applied to one white shell only. The rims and cone of the Ear-shells are silvered. The coloration used is brown, green, grey and pink.

Plate 4.—On the left is a large rock encrusted with and half surrounded by a variety of exquisitely coloured shells. On the right are 24 other shells. The whole rest on a pearl grey bed. The species represented are Ashi-gai, Hamaguri (*Cytherea meretrix*), Ko-gai, Suzumegai (a small Univalve), Akaya-gai (Mother-of-pearl), and Katashi-gai. Neither gaufrage nor mica is used. The coloration includes rose, grey, pale green, yellowish brown, white, brownish purple, yellow, pink, black, and dark green. A plate of haunting beauty.

Plate 5.—Nineteen shells in red, grey, brown, and pale pink lie intermingled with a green seaweed on the bed of the sea. They comprise Beni-gai, Hora-gai (Variegated Triton), Utsu-gai, Wasaregai (a kind of Clam), Iro-gai, and Ho-gai. Gaufrage and silvery mica are freely used with telling effect.

Plate 6.—On a green bed repose 18 shells of the following varieties: Sudare-gai (a Bivalve, *Tapes euglyptus*), Hana-gai, Sakura-gai (*Tellina*), Murasaki-gai, and Nadeshiko-gai. The coloration is black, strawberry, and greyish green, with a free use of gaufrage and silvery mica, both of which are effectively applied also to a sea-worm.

Plate 7 [ILLUSTRATED HERE].—On a pale green bed are strewn 30 shells of the following varieties: Minashi-gai (*Conus*), Shio-gai, Hatsu-gai, Miso-gai, and Shijimi-gai (bivalves of the genus *Corbicula*), in rose-red, black, white, pale yellow, purplish brown, and pale green. A large greenish black and two small olive-green seaweeds intermingle with the shells, whose beauty is greatly enhanced by the most delicate application of mica and gaufrage. The jet black of the five Shijima-gai and the rose-red of the six adjacent shells form a superb contrast, whilst the transparency of one of the thin mica-coloured shells, through which the cone of one of the rose-red shells is visible, is a masterpiece of printing. The beauty of the whole plate begs description. It should be noted that here the gold dust is applied amongst the shells and seaweed, and not, as in the previous plates, between the shells and the waves.

Plate 8.—A party of seven ladies are seated in a room opening on to a verandah and overlooking a garden. They are engaged either in playing the Shell Game called Kai Awase or in conversation. The hostess and the chief guest are wearing the Kaidori or long outer embroidered garment which covers the obi at the back. The Kaidori of the former is red with yellow and white embroidered pattern, that of the latter is black with red, yellow and blue embroidered design. Half surrounding the party is a folding screen, a portion of the inside of which is visible and discloses a painting of a stream swirling between rocks overgrown with red and pink peonies. The rest of the screen is not shown with the exception of the left wing, on the

outside of which is a winter landscape of mountain and water in graded black and white. On the water a boat rides at anchor. In the foreground a pine and a pinkish-white garden-cherry (*Niwasakura*) rear their tops just above the level of the flooring. In the background is a white stand on which is hung a white towel, the reverse side of which is coloured a bluish-grey. Close by is a dull yellow coloured jug and basin. On the left two female attendants are entering the room from the verandah, the foremost carrying a red-lacquer stand, the other bearing a light-brown dog on her shoulders. In the background behind the latter is a cream coloured wainscot edged with black, the grain of the wood being shown by means of gaufrage. One of the ladies, of whom we are afforded a back view only, rests her right hand on a hexagonal box which rests on a stand. It is important to note that only in the first edition is gold dust used on the top and bottom of this box. The colour-scheme includes black, red, light brown, yellow, pink, purple, grey, blue, green, cream, pale blue, and gold. The space underneath the verandah is grey in the first edition but black in later editions, in which also the white towel-stand becomes a black one. This plate, as reproduced in colours in Kurth's work, is not from the first edition.

The next page and a half are devoted to the postscript, of which the following is a translation:—

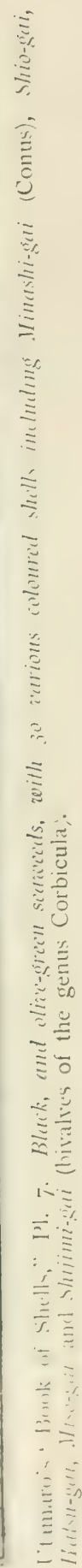
"When we carefully consider the nature of Friendship we find that in eight or nine cases out of ten it takes the form of drinking, after the manner of the Eight Helmets and the Seven Sages who were wont to pass a thousand days at a stretch in a state of intoxication, and to go to sleep using as cushions the straw coverings of the wine barrels. And so on a certain day we took our pillows and went to the seashore in order to gaze at Awa and Kazusa¹. Ah, me, what a huge comedy the Universe is! At dawn, when the curtain is lifted from the waves, the Parent boat² puts out to sea. Then it is that when the tide is at its ebb the fisherfolk make a big haul of little shells, fishing up things as innumerable as are the sands on Fuji Strand. Then it is that the Dragon Castle can be seen through a telescope, and that small boats can be drawn along the shore by oxen. Then, too, it is that the sleeves of the maidens as they float in the sea-breezes suggest the rocks in the sea, for they are both ever wet. Thus did the 36 of us play our parts of a thousand variety of shells³, and composed poems which we engraved on the pebbles. After we had finished the second and third parts of our comedy, we completed the

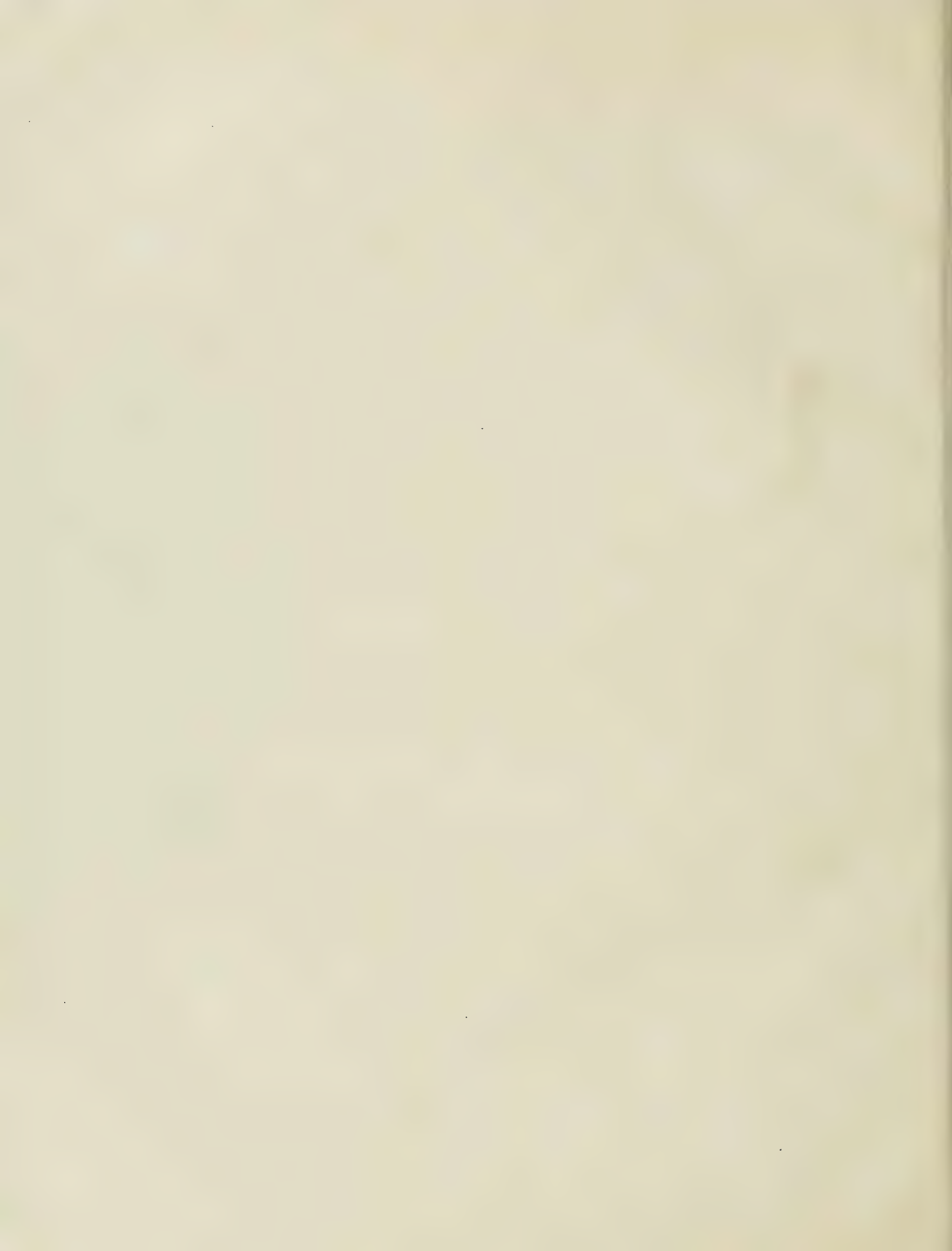
¹ Provinces forming a peninsula beyond the Bay of Shinagawa.

² The chief smack of the fishing fleet.

³ A subtle allusion to the thousand days of intoxication already mentioned.

丁卯年





fourth part of the second act, the eightfold wavelets chasing one another to the shore, suggesting to us our own eightfold circle (*i.e.*, of poets).

"Following the example of our Chief, I, Kurabe Yukizumi of the Golden Saddle, became bold, being encouraged in the first place by a skin as fine as that of the Garden Radish⁴. Written by Chiyeda at the request of the Yaegaki wren (*i.e.*, the eightfold circle)".

The last half-page contains the name of the painter with his seal of "Jisei Ikke" and the name and address of the publisher as already noted. It is difficult to speak in terms of moderate praise of the "Shell Book". The colour scheme employed by the artist and the manner in which he has arranged his subjects are unequalled. There is no sense of the artificial. We are shown the ocean bed as Nature herself has adorned it. From a technical point of view, it is, in my opinion, the finest example of wood engraving and colour printing that the world has ever seen.

In conclusion, I append a short account of the three most prominent men referred to in the foregoing three articles, introducing fresh matter likely to be of interest to collectors.

SEKIYEN was born in Yedo in 1712. His family name was Sano, his personal name Toyofusa. He studied painting under Kano Gyokuyen Chikanobu, from whom he received the name of Sekiyen. Turning his attention to Ukiyoye, he founded a school to which he gave the name of Toriyama. He trained 33 pupils (including his daughter Sekiryū), most of whom designed surimono or book illustrations. Amongst those who in addition designed nishiki-ye were the following: Kita-gawa Toyooki, "afterwards Ki-ta-gawa Utamaro"; Shikō, who in 1789 changed his name to Chōki, and who must not be confounded with a second Shikō, probably a pupil of Chōki, who worked during the Kwansei and Kiōwa periods (1789-1803) somewhat in the style of Utamaro; Yenjutei Banki, not to be confused with Banki the second, whose name is spelt differently; Yensensha Sekichō; Sekihō; Sekijō; and Sekiga. It is interesting to note that as a collaborator with his master in book illustration Utamaro sometimes signed "Yentaisai Utamaro". Sekiyen died on the 3rd day of the 8th month of Temmei 8 (1788), and was buried in the cemetery of the temple Shinkwōmyō-ji, having attained the age of 77. His work is confined to painting and book illustration, into which latter he introduced the

style of gradation printing known as bokashi-zuri.

KŌSHŌDŌ TSUTAYA JŪSABURŌ was a native of Yedo. He began his career as a small bookseller and owner of a Tebiki-chaya or guiding tea-house near the Ōmonguchi or Great Gate of the Yoshiwara, where he made a small fortune by the sale of the "Yoshiwara Saiken" or "Guide to the Yoshiwara". A scion originally of the Maruyama family, he afterwards adopted the family name of Ki-ta-gawa. Amongst those writers who contributed prefaces to his Yoshiwara Guide were Santō Kyōden, Kyokutei Bakin, and Akera Kankō, the author of the preface to the Shell Book. Tsutaya became a patron of art and literature, and many a young man who afterwards attained fame as painter or writer owed his initial success to him. He would note any youngster of talent who had fallen on evil days, and would receive him into his house as a Kakaribito, that is one who gives his services in return for free board, lodging and clothing. Thus Bakin served Tsutaya from the winter of 1791 to the spring of 1793, when, owing to his refusal to wed a daughter of his protector's uncle, their relations became strained and he left Tsutaya. Amongst many others whom this publisher befriended was Utamaro. I place the date of this event at 1779 and put forward the suggestion that it was then that Utamaro dropped his former appellation of Kita-gawa and adopted his benefactor's name of Ki-ta-gawa, which he afterwards used as the name of his school. In 1783, Tsutaya removed to larger premises in the Tōri Abura-chō, and soon became one of the foremost publishers of Yedo, amassing a considerable fortune. It is recorded that he was the only man who had ever made a fortune out of the Yoshiwara, a place where most people used to lose their all. Under the pseudonym of Karamaru (sometimes written Karamaro), he was known as a comic writer and poet, one of his books under this pseudonym being illustrated by Utamaro. Tsutaya died in 1797 in his 48th year, though his business was carried on till about 1806. Care should be taken not to confuse him with a publisher of later date named Tsutaya Kichizō who, like Jūsaburō, used a trademark of an ivy leaf surmounted by a triple peak, but with the addition of a dot between the leaf and the peak.

UTAMARO. Fresh light has been thrown upon the artist's life by the discovery of his grave in the cemetery of the Buddhist temple of Senkwōji in the Kitamatsuyama street, Asakusa, Tōkiō, as well as by the following entries in the Kwakochō or Register of deceased parishioners kept at this temple.

(1) Buried on the 26th day of the 8th month of Kwansei 2 (4th Oct. 1790) RISEI Shinjo. Blood-relation Sasaya Gohei of Shirogane street, Kanda.

⁴ In order to understand the last two sentences it is necessary to explain that the party had amongst their number some of the fair sex of easy virtue. By the expression "After we had finished the second and third parts of our comedy" the author refers to their having finished drinking; and by the words "Completed the fourth part of the second act" the author means to convey that he, following the example of his Chief, succumbed to the charms of one of his fair companions.

(2) Buried on the 20th day of the 9th month of Bun wa 3 (31st Oct. 1806) SHUYEN RYŌKYŌ Shinshi, Kita-gawa Utamaro.

The lady RISEI is thought by Mr. Hoshino Chōyō to have been Utamaro's mother. Mr. Takeda Shinken, however, takes the view that she was his wife. After sifting the evidence of these two writers I am convinced that the former view is correct. Who the blood-relation Sasaya Gohei was is not yet clear. Unfortunately neither in the Kwakochō nor on the tombstone, of which only the plinth remains, is the age at which Utamaro died given. Hence the date of his birth is still uncertain. An important point to note is that his family name is recorded as Kita-gawa, not Ki-ta-gawa. Of no less importance is the fact that he was buried in a different graveyard from that of Sekiyen. These two facts alone prove that he was no blood-relation of Sekiyen, much less his son, as several writers both Japanese and foreign contend. This consanguinity theory was first ventilated in the Japanese newspaper "Yomiuri shimbun" dated the 28th day of the first month of 1901. The writer, under the pseudonym of Kyokugwai Kanjin, based his contention that Utamaro was Sekiyen's son on the false premises that Sekiyen's family name was Toriyama, and concluded that Utamaro's use of the name of "Utamaro Gen Toyoaki" with the seal "Toriyama" proves that the latter's family name was not Kita-gawa nor Ki-ta-gawa, but Toriyama. He goes on to say that "the fact of Utamaro signing 'Toyoaki', 'Tori Toyoaki', and 'Toriyama Toyoaki' is proof positive that Utamaro's personal name was Toyoaki". As a matter of fact Utamaro received this name as a pupil of Toyofusa. The writer did not apparently know that Utamaro also signed Kita-gawa Toyoaki in several books, for he further states that "though it is unknown why he called himself Ki-ta-gawa, or Kita-gawa, there is a rumour that on reaching adult age he indulged in dissipation to such an extent as to rouse the ire of Sekiyen, in consequence of which he left the latter's house and went to live with a

wholesale bookseller who some say was Tsutaya Jūsaburō of Tōri Abura-chō". This "rumour" is generally discredited by modern Japanese critics except in so far as Utamaro's living with Tsutaya is concerned, a sojourn which lasted until about 1789. Sekiyen states distinctly in his postscript to the "Insect Book" that Utamaro was his pupil. Moreover this postscript shows that the pair were on the best of terms. Some writers see in Sekiyen's affectionate use of the expression "Uta-shi" a hint that Utamaro was his son. It was no uncommon practice for writers of prefaces, etc., to refer to an artist as So and So-shi. Thus Keisai Masayoshi is referred to as Kei-shi; Sekkōsai Tokinobu as Sekkō-shi. Even Utamaro refers to himself as "Uta-shi" in one of his rebus series of large heads, translated by Kurth on page 115 as "Uta-ko" instead of "Uta-shi", which is the correct reading. We also learn from his postscript that Sekiyen knew Utamaro intimately as a child. Now we know nothing of his father; but assuming that Risei was his mother, it is reasonable to accept Mr. Hoshino Chōyō's conjecture that he was probably placed by her under Sekiyen's guardianship. The place of Utamaro's birth is still unknown. Yedo, Kawagoye in the province of Musashi, and recently Ōsaka are all claimed by different writers, but there is so far no evidence to substantiate any of these claims. As an artist, Utamaro till about the year 1779 used the signatures of "Toyoaki", "Kita-gawa Toyoaki", or "Toriyama Toyoaki". Under the former signature there is at least one hoso-ye print of the actor Iwai Hanshirō impersonating Osanae, the younger sister of Tadanobu. Not every print so signed is by Utamaro, for there was another artist—a pupil of Shunshō—named Katsukawa Hōshō (may be also pronounced Toyoaki) who also designed some actor prints. From 1780 inclusive until his death, Utamaro signed his books Ki-ta-gawa Utamaro, using the seal of Toyoaki and Utamaro in the *kiōka-bon* "Kyō-getsu-bō" of 1789. His pupils all used the school appellation of Ki-ta-gawa.

THE EUMORFOPOULOS COLLECTION—III

BY R. L. HOBSON

HAN POTTERY (*continued*)



WE have already observed that the ornament on Han pottery consists chiefly of incised, moulded or stamped designs, with occasional embellishments in liquid clay or slip; in short, the earliest and most truly ceramic forms of decoration which are found wherever the potter's art has flourished. A black vase described in the last article exemplified the use of incised design as a primary ornament. For sub-

sidary purposes it was freely used in bands of rings and combed borders on moulded vases, and in some cases a small roller or wheel was employed to produce a running pattern. The most usual kind of applied relief was also illustrated by the moulded frieze on a well-known type of wine vase; and we now come to the reliefs which were impressed on the ware itself by means of incuse stamps or formed by the moulds in which the vessels were shaped. On PLATE I, in the centre of the upper row, is a stand of



10 $\frac{1}{4}$ " high

9" long

8 $\frac{1}{2}$ " high

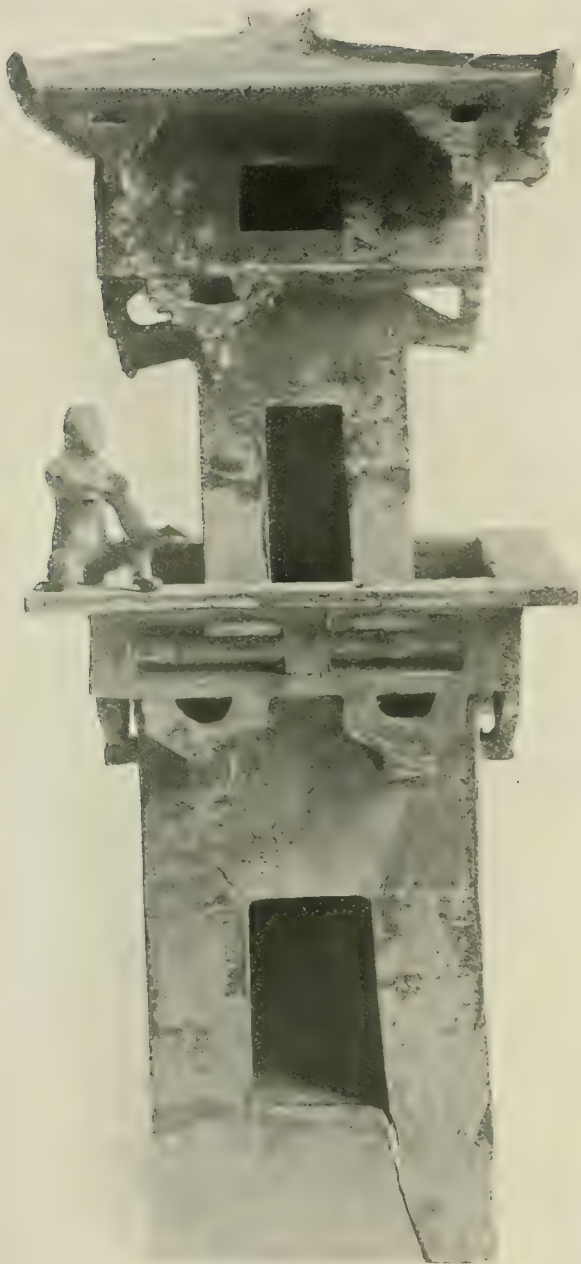


9 $\frac{1}{2}$ " high

8 $\frac{1}{2}$ " high

8 $\frac{1}{2}$ " high

Plate I. Han pottery from Mr. George Eumorfopoulos's collection.—Upper row: Bucket in form of a well-head with well-pitcher on the side; Rectangular stand; Hill-censer (*po shan lu*). Lower row: Hill-jar; Architectural model; Model of farm pen and shed.



28" high



12 $\frac{3}{8}$ " high

Plate II. Han pottery from Mr. George Eumorfopoulos's collection. Model of two-storeyed watch tower, with figure of an archer on the first storey; figure of a man holding a bottle-shaped vase, features entirely un-Chinese, probably later than the Han dynasty.

unglazed, dark grey pottery with sharply stamped designs on each of the four sides. On the front are two bird-headed dragons, or hydras, confronted in cloud scrolls; on the back is a winged dragon and a tiger; at one end is a hydra in clouds, and at the other a ferocious demon figure frequently seen in the white clay figurines of later date and identified as Yama, the Thibetan God of Hell.

Next to this stand on the same PLATE, I, is a good example of the *po shan lu*, or "hill censer", of red ware with greenish brown glaze. It is a goblet-shaped vessel standing in a deep tray, and its cover, perforated to allow the escape of the incense fumes, is moulded in the form of a cluster of hills peopled by animal figures and surrounded by waves. This ornament is doubtless intended to suggest a vision of Mt. P'êng-lai in the Taoist paradise, and recalls the fact that one of the Han emperors, Wu Ti, was notoriously a devotee of Taoism. His quest of the elixir of life is the theme of many legends, and he is reputed to have made a pilgrimage to the seashore in order to look towards the island paradise, and even to have equipped an expedition to go in search of those blessed isles, which needless to say never returned.

The hill-censer appears to have been first made in the Han period, and its counterpart is known among Han bronzes. Later it developed variant forms. Thus a bronze specimen illustrated in the "Chin-shih-so", a Chinese book of antiquities, had projecting foliage on its stem; and in a rare example in glazed pottery in the Rotherston collection¹ the plant motive has already superseded the hill, the bowl and cover being shaped like a lotus flower on the top of which a duck is perched to serve as a handle. It is likely that this latter piece is of somewhat later date than Han; and it is interesting to notice in the rock sculptures at Lung-mên², which belong to the Wei, Sui and T'ang periods (mainly 6th to 8th century), that a lotus-shaped vase or censer frequently forms the central motive of a Buddhistic group. The change from the hill form to the lotus doubtless marks the passing of the censer from a Taoist to a Buddhist environment.

It is not so easy to divine the use of the somewhat analogous "hill-jar", a good example of which is given on the left of the lower row of the same PLATE, I. It is of the usual red ware with brownish green glaze, and the cover is of similar design to that of the *po shan lu*, but there are none of the perforations of the incense burner. The cylindrical body is decorated with a frieze of moulded ornament similar to that of the Han winejars, comprising animals such as the tiger, boar and monkey, and spaced by wave designs.

There are two formal handles with tiger masks and rings; and the vessel is supported on three feet of conventional bear form.

Two of the other objects on the same PLATE have a more human interest. One (left on the top row) is a bucket of green-glazed red ware modelled in the form of a well-head, with arched top in the centre of which is a pulley for the well rope protected by a small pent house, giving a delightful insight into the mechanical contrivances of the time. The well-pitcher is seen resting on the side ready for use; but in other known examples it is represented as lying at the bottom of the well. The other object, similarly green-glazed, is one of the interesting models of farm buildings, which include sheep-pens, pig-sties, threshing floors, granary towers, etc. Here we have a pen with a small tiled shed at its side, intended for pigs or sheep, though the animals themselves are not, as sometimes happens, represented as in occupation.

Next to the pen on the same PLATE (lower row) is one of the architectural models which are not the least interesting of the Han pottery relics. They include representations of dwelling-houses, temples, monumental pillars and watch-towers, enabling us to form some idea of the prevalent architecture of the period. In many cases it is clear that the buildings suggested were of wooden structure with large timber supports and sloping, tiled roofs, not greatly differing from the temples still existing in China.

The common feature of them all is the tiled roof, the tiles being of the form still familiar in China, viz., a half tube (longitudinally divided) about fourteen inches in length. The tiles which line the lower end of the roof are more ornate, and terminate in an ornamental disc of about 5 inches diameter, projecting in such a way as to produce a row of circular ornaments overlapping the eaves³. The decoration in these discs stamped in countersunk relief usually consists of inscriptions expressing a good wish and occasionally recording a date; though sometimes the characters are replaced by other ornaments, such as dragons and birds, and other designs which are common in the circular metal mirrors of the period. Han tile-discs, especially those with inscribed ornament, are much prized by the Chinese antiquary. Sometimes he varnishes them and converts them into ink-pallets. The rough-grained pottery serves well for rubbing the ink, and the venerable age of the material satisfies all the requirements of "antique elegance". Needless to say the demand for these objects has produced a fine crop of forgeries.

The little building in the centre of the lower row of PLATE I is of red ware covered with iridescent green glaze. Its side is decorated with

¹ Figured in my *Chinese Pottery and Porcelain*, Plate 3.

² See Chavannes, *Mission Archéologique dans la Chine Septentrionale*.

³ Roof-tiles with ornamented ends were similarly used by the Italic Greeks, as is shown by a reconstructed building in the Terra-cotta Room in the British Museum.

low reliefs in two panels. On the upper storey is the stork of longevity, which thus placed might suggest to the western mind an old nursery myth. Below is a seated figure, probably Hsi Wang Mu, Queen Mother of the West, attended by animals and demon figures. On the left of PLATE II is an interesting model of a two-storeyed watch-tower, also of red ware with iridescent green glaze. It represents a tall, well-proportioned structure, and its architectural pretensions are manifest in the ornamental supports of the gallery and roof. These supports, which are no doubt intended to suggest woodwork, are of a peculiar form in which the horned head of a ram or ox is just recognisable. On the parapet is an archer kneeling on one knee; and probably there were other occupants of the tower who have disappeared. This model recalls in many details the splendid tower in the Freer collection⁴, which is not only one of the finest examples of Han pottery, but one of the first acquired, in America. It stands 30 inches high, and is built up in two roofed storeys raised on a structure of open woodwork on which carved designs are indicated. Under both of the roofs there are galleries manned by crossbowmen, and on the tiles are pigeons alighting, while the saucer-like stand in which the building is set is strewn with dead birds brought down by the archers. In this case too supports in the shape of a horned head are seen under the galleries, and it is of some interest to note that the use of ornamental reliefs in the form of animals' heads was prevalent in China, while rams' heads were being similarly employed by Roman artists. The Han pottery pillar in the Louvre and some large bricks or slabs in the British Museum are ornamented with horned heads naturalistically modelled and standing out in full relief in quite a Roman fashion. Incidentally, these architectural slabs are of great

⁴ Illustrated in my *Chinese Pottery and Porcelain*, Vol. I, Plate 4.

interest as a perfect repository of Han ornament. They are liberally stamped with relief designs which comprise figures, human and animal, temples and other buildings, and a whole series of formal ornaments and diapers, many of which are of great decorative merit.

To return to the watch-towers, Dr. Laufer⁵ makes the interesting statement that all existing examples of these models, "according to the unanimous testimony of the Chinese", have been found in the frontier province of Kansu, and he argues from this fact that they represent frontier watch-towers such as were built along the Great Wall, and so would form an appropriate furniture for the tomb of a soldier who died on garrison duty. It is difficult to check the first part of the statement, but the inference drawn gives a very reasonable explanation of the meaning of these pottery towers. If it is correct, then Mr. Freer's model must be regarded as a military structure rather than as a "fowling tower", and the pigeon shooting as a mere incidental occurrence.

On the same PLATE, II, 2, is a remarkable figure, which is one of the puzzles of the collection. The ware is of Han type, red with green glaze, but the curious mop of hair is coloured black by a coating of dark clay. The features of the man are quite un-Chinese. He might indeed pass for an American Indian. The relatively large size of the vase, which, when its neck was complete, must have obscured the whole figure, seems to suggest an ornamental composition. Whether this is the case or whether the group represents a wine-bearing attendant of some buried chief, the figure is certainly a foreigner who came to China from the West. Nor is the date of the piece by any means assured. It is probably later than the Han dynasty, and almost certainly pre-T'ang. The appearance of the bottle-shaped vase is in favour of an intermediate period.

⁵ *Chinese Clay Figures*, Chicago, 1914, Part I, p. 208.

ENGLISH FURNITURE OF THE CABRIOLE PERIOD BY H. AVRAY TIPPING

III—TABLES

THE mediæval Englishman knew little of any table except that on which his food was set. It is a word that finds scarce any mention in early inventories, since small ones, which afterwards came to be used in endless variety, were as yet unknown. Thus the table formed no part of the furniture of the chamber, while in the hall, which for many purposes was needed as an open space, removable ones of trestle form were customary, and were generally omitted from the inventories. In the 16th century heavy framed

oak tables make their appearance and hold their own for a long while, being made in the provinces on traditional lines up to the end of the 17th century. But their size and weight made them immobile. "The shovelboard and other long tables, both in hall and parlour, were as fixed as the freehold"¹, wrote Evelyn in 1690 of his father's times. But it was still the custom to bring in and remove tables when the company at a meal was large. Duke Cosmo III stayed the night with Col. Nevill at Bellingsbere in Berks when on his way from Plymouth to London in 1669, and after

¹ Evelyn's *Misc. Writings*, ed. 1825, p. 700.



Round flap dining-table, lion mask on knees and ball-and-claw feet, diam. 58", height 28' ; c. 1730

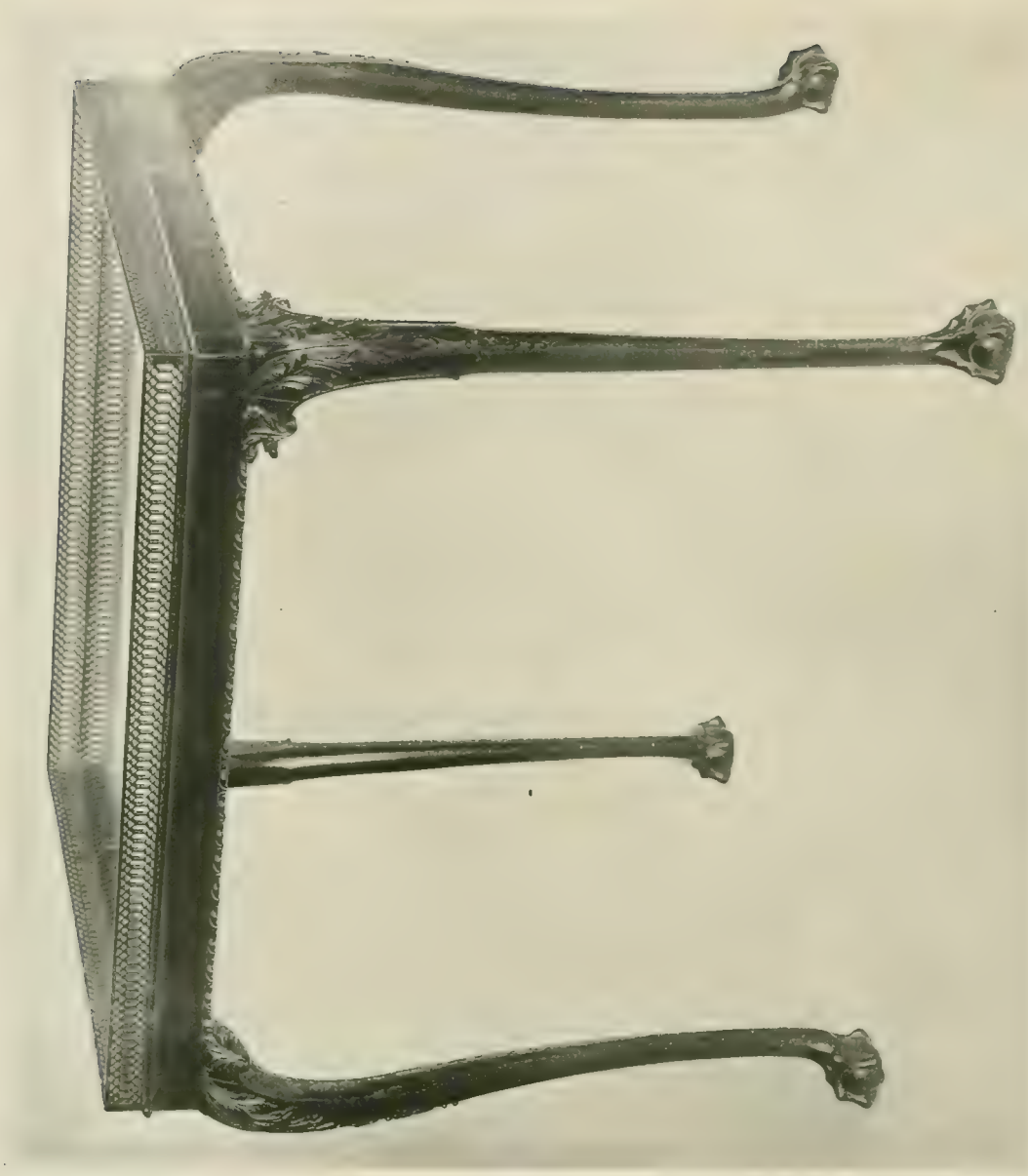


Side-table with brèche violette marble top, ball-and-claw feet, wave pattern frieze, elaborately carved apron. 64" x 32", height 35" ; c. 1730

Plate X. English mahogany tables of the Cabriole period, belonging to Mr. Percival Griffiths



Tripod, with lion claw feet and a human mask on the knees of the tripod; height 27"; height of rail 2", diameter of top $23\frac{1}{2}$ "; c.1725



A very strong table in spite of its extreme elegance, delicately fretted rail; top 30" x 21"; c. 1750

breakfast "the tables were removed"³. It should be noticed that the plural number is used, and the chronicler of the duke's travels notes the English custom of serving dinner on tables of oval figure. They will have been not of the trestle, but of the gate-legged type, that had then become frequent, and which, though still mostly of oak and heavy when of large size, were rendered portable by their flap form. As we know them they are mostly small, and no doubt small ones always predominated. But with the introduction of more convenient types, such as the leaf system, the big flap table would be ousted from the dining-room and be broken up, so that their scarcity now is no argument against their original frequency, and examples at which twelve can sit are still found. Some such, dating from Charles II's time, are of walnut with twisted legs, and the prevalence of the type is shown by Roger North, when he was staying with the Beauforts at Badminton in 1680, noting as peculiar that the duke's own table "was an oblong and not an oval"⁴. The use of moderate sized tables in quantity extended to the household, for the same visitor says of the duke that, "In his capital home" he had "nine original tables covered every day"⁴. The gate table with flaps was given cabriole legs after the 18th century opened. But such a form is not very convincing for large tables, either in appearance or for convenience, and they may never have widely obtained. Certainly survivals are rare compared with cabriole tables of every other form then fashionable. But Mr. Griffiths has secured two excellent specimens in mahogany. The smaller one [PLATE X, A] is round, just under 5 feet across, and it has four legs—of which two swing out to support the flaps—with lion mask knees and ball and claw feet. The larger table has legs of similar design but six in number. The top is an oval 6 ft. 2 in. by 5 ft. 2 in., so that 8 people can sit round it comfortably. The habit of separate moderate-sized tables may well be the reason of the slow adoption of any system of table capable of large expansion. In George III's time the fashion came in of two half-circles capable of being hooked or clipped together to make a circle, or set wide apart and the space between filled by sections on the gate-legged principle of a four-legged centre with a flap on each side. Any number of these could be linked together and a numerous company be seated at the one table. But though such tables were not usual until the latter part of the 18th century, there are certain survivals of an earlier style showing that the idea was known and occasionally adopted. Sir Wm. Jones, a successful lawyer, built Ramsbury Manor soon after the Restoration of 1660 and there we find two Charles II walnut

half-circles⁵ that hook together, and probably had centre portions to make an extension. Of later date and in mahogany, no doubt of the cabriole period but with straight legs for the structural advantage, is the Houghton table with its elaborate system of draw-out legs, flaps and central sections⁶. At Holyrood Palace, there is a table, with almost straight, but round, legs, terminating in ball and claw feet, that forms sections with flaps clipping together and therefore capable of indefinite multiplication and extension⁷. Though excellent pieces of simple craftsmanship these tables seem very plain when compared with the rest of the get up of the dining-rooms in which they were placed. But then neither richness nor new fashion mattered much in this article of furniture, as in all representations thereof we find the cloth hanging low, so that not merely the top, but also the framing, is unseen. Quite different was the treatment of the side tables then in fashion, for on them were profusely lavished both fine material and elaborate design in accord with the sumptuous decoration of the rich man's dining-room. For great country magnates they were produced of enormous size with audaciously carved and gilt frames supporting marble tops of rare quality and great thickness. Men of more normal taste and purse had them on a somewhat less scale with mahogany frame. Of such Mr. Percival Griffiths has brought together four very representative and well-preserved pieces. The largest [PLATE X, B], dating from about 1730, carries a top of Brèche Violette marble, 64 in. long by 32 in. wide. The mahogany frame has a wave pattern frieze with carved aprons below it, and the legs have ball and claw feet. A very similar, but rather smaller, table has a much bigger central shell to the apron, which is exceptionally bold and massive in its carving. A much less important piece—only 40 in. long—has a plain frieze of choice veneer, and the feet are fully-furred lion paws. These three side-tables are all much of the same date, but the fourth one—likewise about 40 in. long—comes nearer to the close of the cabriole period, having a Chinese fret frieze and "French" feet.

Away from the dining-room small light tables found ready acceptance during the latter end of the 17th century. But there is seldom anything so distinctive about those of that period as to show that any one form was restricted to an exclusive use. Distinctive names, however, begin to occur. In 1690 Evelyn published "*Mundus Muliebris*, or the Ladies' Dressing Room Unlocked", wherein a tea-table is one of the many novel and luxurious adjuncts enumerated⁸. In

³ Magalotti, *Travels of Cosmo the Third*, London, 1821, p. 278.

⁴ Roger North, *Lives of the Norths*, ed. 1825, Vol. I, p. 276.

⁴ Roger North, *Lives of the Norths*, ed. 1825, Vol. I, p. 272.

⁵ Illustrated by Mr. Macquoid, *Age of Walnut*, fig. 33.

⁶ Illustrated by Mr. Macquoid, *Age of Mahogany*, fig. 42.

⁷ Illustrated in *Country Life*, Vol. XXX, p. 97.

⁸ Evelyn, *Misc. Writings*, ed. 1825, p. 700.

the same year Lord Bristol, furnishing his new house in St. James' Square, pays £10 "to Medina y^e Jew for a Tea-table & 2 pair of China cups for dear wife".⁹ Much oriental porcelain was bought for "dear wife" during that and the following year, for there are a score of payments to various dealers, six entries being for cups and saucers and two for teapots. Vases and large pieces were, no doubt, placed on mantel and other shelves as designed by Marot for Hampton Court. But the teapots and cups would be set out on tables, which soon had a raised edge or gallery for the protection of the precious little pieces. In the cabriole period such tables, when small, were fixed or hinged on to a central pillar rising out of a tripod base. The example given [PLATE XI, C] consists of a round tray, about two feet across and tilting up at need, set on a tripod, of which the unusual detail is the human mask on the knee of the cabriole shaped legs.

It is very solidly constructed, there being much weight of mahogany in the beautifully carved pillar and footing, but it was intended to be carried about, as is shown by the four hand openings that break the line of the balustered rail. It may therefore be assigned to the service of tea rather than to the display of china, whereas the oblong four-

legged table [PLATE XI, D] is better suited to the latter purpose, although much greater size is attained with little more weight. It is a piece exquisite in design and execution, a cabriole precursor of the Sheraton manner when the craftsman, having attained the highest mastery over both material and construction, was able to give durability and strength combined with a flimsiness of appearance that seems to deny those utilitarian qualities. Much water must have flowed under London Bridge before the devotion to massiveness that marks the early Georgian use of mahogany was replaced by the desire for cutting down the amount of wood to a minimum which resulted in the production of the example illustrated. It will therefore date from about the time of Chippendale's first publication of the "Director", where Plate LI shows two light oblong railed tables, one straight legged, but the other cabrioled with French feet and elaborate stretchers of ornate Chinese type with a tree standing at the central point of junction. He describes them as: "Tables for holding each a Set of China, and may be used as Tea-Tables. . . . Those Tables look very well when rightly executed".¹⁰

¹⁰ *Director*, p. xiv.

(To be continued.)

⁹ *Diary of John Hervey, Earl of Bristol, 1894*, p. 39.

M. LARIONOW AND THE RUSSIAN BALLET BY ROGER FRY

IT is an ancient and time-honoured tradition of the British stage that its *décor* should be expressed in an artistic formula which has long ceased to have any meaning for painters or for the public which cares for art. There is, therefore, to us something paradoxical in the idea of going to a theatre to see experiments in the art of visual design—still more, experiments which indicate new possibilities in the art of picture-making. Yet, thanks to M. Serge Diaghileff's taste and enterprise, this incredible phenomenon may be seen at the Coliseum. In Russia, the Imperial Ballet, as it then was, became long ago the focus of national endeavour in all the arts. Dancing occupied for the Russians almost the same position as the mother art that architecture did in the middle ages. So that to the Russian mind there is nothing so surprising in the employment of a really creative artist for theatrical decoration and for the design of costume. For a long time, however, the Russian Ballet was content with a *décor* which, though it could not be called old-fashioned or reactionary, was by no means on a level with the conceptions of the great original designers of Europe. M. Bakst was a most effective and

ingenious designer, sufficiently alert to pick up ideas from all sides, but he did not himself stand in the front rank of creative designers. Probably the exact note of compromise on which M. Bakst fixed, and to which he gave the coherence of a personal style, was nearly exactly suited to M. Fokine's habitual methods of choregraphy. But when M. Fokine, striking out a new line, created *Petrushka*, it became apparent that the choregraphic conception was far ahead of the *décor*, and the same dissidence was even more apparent between the extremely original and formal design of the dance in "*Le Sacre du Printemps*" and the rather fusty romanticism of M. Rubrich's scenery. It was evident here that both dance and music had outstripped the scenic artists, had arrived at a conception of formal unity which demanded something much more logically conceived than the casual decorative pictorial formula of the scenery.

The new ballet, of which the dancing is designed by M. Massine, actually increases the pace of development along these lines. For he has aimed at a conception of the dance which one might call "heraldic". In it the movements which express dramatic states are rendered within defi-



Decors of "Baba Jaga"

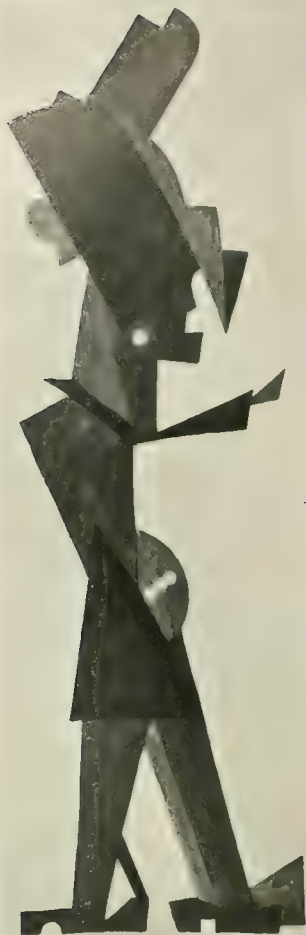


Costume of the cat in "Kikimora"



Coulisse for "Le Soleil de Nuit"

A



B



C



M. Larionov

nitely restricted silhouettes. Moreover, the formal relations of movement in all the different parts of the ballet have become more and more distinct and evident—the whole pattern is keyed up to an intenser unity and the intellectual quality of the design is further intensified. In the case of “The Good-humoured Ladies”, it was evident that M. Massine had left his scene-painter panting several laps behind him in the race. But with the appearance of the “Midnight Sun”, and still more decisively of “Children’s Tales”, one saw with delight that the harmony of the three arts was once more established. Certainly in M. Larionow and Mme. Goncharova the ballet has discovered two designers who are able to accept with eagerness the new conception of the heraldic dance, and whose natural inclination is to give to their designs an exactly corresponding transposition of the actual into a formal equivalent.

Quite apart from the sheer beauty and logical completeness of the effect, what strikes one most is the way in which M. Larionow’s designs support the choregraphic design—the extent to which both form and colours underline and support the movement. Indeed I suspect that one secret of M. Larionow’s success lies precisely in this fact, that for him the movement of the figure, whatever it be, is the fundamental fact of his design. As we shall see further on, he has treated animal forms, and in those he has seized on the specific movement as the key to his design; in treating of human beings he has an eye to the type of movement characteristic of the particular individual, or in the ballet the type of movement ordered by the designer of the ballet. Thus his designs are not merely decoratively satisfying; they also have a vivid expressive purpose. And that purpose is adjusted with exquisite tact to the *ensemble* of the ballet as conceived by M. Massine.

It is difficult to speak of colour, since the reproductions here given are all in half-tone, and there is perhaps the less need in that everyone is familiar with the performances at the Coliseum; but M. Larionow relies on it so much and exploits it with such originality and taste that it must be alluded to. Already in the Coq d’Or, M. Larionow’s fellow worker Mme. Goncharova had shown us for the first time what could be done by a serious use of colour on the stage, and in the present examples of their art they have carried their ideas a stage further. In the Children’s Tales the general scheme of each scene is admirably varied. In the Kikimora scene there is an almost crude vehemence of colour which sets just the right key by its reminiscence of Russian peasant art and

children’s toys. The colour here is treated playfully and, as it were, half ironically. In the scene of the Swan Princess all is changed to an almost monochrome scheme of mauve greys, pale dull blues and ochres beneath a greenish light. And here as so often M. Larionow gets a new and delightful effect by his use of white in spots and dashes in such a way as to give the feeling of intense and brilliant colour.

In the scene of the rescue of the Princess we go back to Russian local colour, but with something more sumptuous and Oriental. It is reminiscent rather of the richest effects of Persian art, and yet withal entirely modern and novel. And herein we find one of M. Larionow’s peculiarities, his use of entirely modern discoveries in design with a certain retrospective allusiveness to the arts of other times and countries, and this without ever falling into anything approaching plagiarism. It is this power of using form and colour with a double meaning, first as pure design, and secondly as a means of evoking vague suggestions and flavours of time and place, that makes him so consummate a designer for the theatre.

Considering the inveterate customs which cling to the stage—customs which even the most enlightened director may scarcely feel able to defy—it is surprising how complete an idea of design comes through at the Coliseum. But for all that one is not surprised that, like other artists who have been employed in stage designing, M. Larionow should have cast longing eyes at the puppet show where the designer reigns supreme, where the performers are his own handiwork and display an unfailing obedience to his wishes. And it is clear that in his designs for the puppet show M. Larionow has been able to carry his ideas to a still further point. The reproductions on PLATE II will give an idea of the curious and fascinating conceptions he has worked out. They are for the most part for performances adapted from Jules Renard’s masterpiece, “Histoires Naturelles”.

If space had permitted, it would have been interesting to place side by side with M. Larionow’s interpretation of Jules Renard’s animals those of M. Pierre Bonnard. It is not often that a good book inspires good illustration, but Renard has had the rare fortune to inspire two interpreters whose work is on totally different lines, and yet as one looks at the work of either, one can conceive for the moment no other possible interpretation of Renard’s odd humour. The two artists stand at the opposite poles of modern art, Bonnard a last refinement on Impressionism, with an almost

DESCRIPTION OF THE PLATE, OPPOSITE

Marionettes designed by M. Larionow.

[A] *Personnage* pour “La Marche funèbre”, musique de Lord Berners (Tyrwhitt).

[B] *Le Mariage du Paon*, [C] *Le Cygne*, [D] *Le Martin Pêcheur*, pour “Histoires naturelles” de Jules Renard, musique de Ravel.

exasperated sensibility, incredibly alert to spot the characteristic note in whatever shimmering kaleidoscope of forms nature appears. The infallible rightness of his aim in this contest with nature's elusiveness gives one the sense of something just as wittily *intime* and sympathetic as Renard's prose. One would have thought it impossible to make a third in so happy a dialogue, but M. Larionow has come in from the other end of the street. By some mysterious process (in which Picasso's researches have much to say) M. Larionow decomposes his animals into shapes of an almost geometrical simplicity, and then recomposes those shapes so that they become not only the animal, but the animal as expressive of the human passions which Jules Renard's sympathetic imagination read into their behaviour.

Take as an example the Peacock. Here is Jules Renard:—

Il va sûrement se marier aujourd'hui.
Ce devait être pour hier. En habit de gala, il était prêt.
Il n'attendait que sa fiancée. Elle n'est pas venue. Elle ne peut tarder.
Glorieux, il se promène avec une allure de prince indien et porte sur lui les riches présents d'usage. L'amour avive l'éclat de ses couleurs et son aigrette tremble comme une lyre.
La fiancée n'arrive pas.
Il monte au haut du toit et regarde du côté du soleil. Il jette son cri diabolique:
Léon! Léon!
C'est ainsi qu'il appelle sa fiancée. Il ne voit rien venir et personne ne répond. Les volailles habituées ne lèvent même point la tête. Elles sont lasses d'admirer. Il redescend dans la cour, si sûr d'être beau qu'il est incapable de rancune.
Son mariage sera pour demain.

M. Bonnard gives in a few hasty scratches and blots of ink exactly the movement of a peacock mounting the steps of a garden terrace. So exactly characteristic of the appearance are these few lines that one can read into it what Renard read into nature, but no one would beforehand guess at the Indian prince.

M. Larionow [PLATE II] gives us only slight suggestions of the actual appearance of a peacock, but out of certain geometrical forms, the suggestions for which are given by nature, he builds us a figure which has almost ridiculously the character Renard describes. It is, indeed, curious how convincing an idea of mood and character these abstract forms convey, how exactly the movements suggested might stand either for the peacock or the Indian prince.

In the original figure the colour is also at once non-natural and intensely suggestive of the character. It is in tones of intense ultramarine,

vermilion, deep maroon, intense green, and, as the intensest accent of all, white in spots and half-circles. It is largely by the intensity of the accents of white that the whole movement is given.

Or take again the Kingfisher—here M. Larionow has taken black and white only, in which to suggest the flashing colours of nature, but how exactly he has caricatured his original with its heavy stumpy body that can fall like lead or rush through the air with the impetus of a projectile. He has got the weight and the rapid jerkiness of the movement; and again what a delightfully humorous character, which is, by the by, his own invention, for here for once Jules Renard has no interpretation of character.

I may be thought to have over-emphasised this illustrational aspect of M. Larionow's art. I frankly admit its secondary importance, except for the purposes of the stage. These figures have the beauty of completely balanced and logical structure and suggestions of movement, quite apart from all that I have discussed, apart from any titles that one may give to them. But it strikes me as a curious and rather unexpected outcome of certain researches into purely abstract form that they should possess incidentally such a vivid illustrational value, for, as I suggested, M. Larionow's methods of analysis and recombination are based on the experiments carried out by Picasso and others. For Picasso, as I understand it, the purpose of decomposition was mainly to arrive at what one might call a canon of form—the discovery in any given object of certain elementary units of form out of which he built up his total design by repetitions on various scales and in various positions. By this method a certain uniform quality of form was imposed on every part of the design. It is this intensification of the formal unity that M. Larionow has also adopted, but he has shown that by the use of such means it is possible to express, perhaps more vividly and poignantly, certain aspects of character and mood that hitherto all artists have tried to express by means more akin to those of M. Bonnard.

M. Larionow appears to have made most entirely his own the study of movements and the methods of adapting forms to its completest expression. It is this no doubt that has drawn him to the ballet, and it is this that has enabled him to place almost for the first time in modern history a real work of visual art within the frame of a proscenium.



Carpet made by William Morris, "Redcar" design, 10' 10" x 8' 2"

RECENT ACQUISITIONS FOR PUBLIC COLLECTIONS—IX

BY C. E. C. TATTERSALL

A MORRIS CARPET AND DRAWING—VICTORIA AND ALBERT MUSEUM

IT is not surprising that William Morris, who, in spite of his many activities, could always find time, turned his attention to the knotting of carpets, which perhaps of all textiles combine the greatest possibilities of beauty and usefulness. At the time he did so real hand-knotted carpets were not made in this country. The art, which was introduced in the 16th century (the earliest ascertained date of an English carpet being 1570), was practised till the middle of the 17th century, and after its revival by the venture of Parisot in 1750, and the efforts of the Society of Arts in 1756, died away about the time of the accession of Queen Victoria. The second revival, due to Morris's enterprise, is therefore of such importance that his work should undoubtedly be represented in the national collections, and especially at the Victoria and Albert Museum, with which the great craftsman was always so closely associated. Until recently, however, there was nothing more than a small fragment—merely a specimen forming part of the model of a carpet loom which Morris made, and gave in 1893. The want of a suitable example was long unsatisfied, for his finest carpets were usually made for large mansions like Naworth Castle and Hurstbourne Priors, and even his smaller ones rarely came back to the market. Not long ago, however, was found a carpet admirable for the purpose—made under Morris's supervision, representative of his productions, and in perfect condition after its many years of use. Through the generosity of Mr. Thomas Glass, this carpet has come to the Victoria and Albert Museum.

Morris started carpet knotting about 1879, and by October 1882 was able to offer his wares to the public. The design of this carpet is probably one of his earliest, though it does not show the hammer which was for a time often introduced in the borders of "Hammersmith" carpets.

The pattern, known as the "Redcar", is shown in the PLATE, and naturally accords with Morris's

expressed ideas on carpet designing. The bold details are unshaded, though often emphasised by a dark outline, and have the effect of lying absolutely flat. Its arrangement follows that of most of his carpets, which usually have a wide border either darker or lighter in tone than the rest, separated by a "barber's pole" band from the central space, which is covered with a floral pattern, and sometimes contains one or more detached panels. The ground of the carpet and the edge outside the border is the pale brown colour of the natural camel-hair used; the ground of the border is dark green. The other colours are mostly pale tints of blue, green, cream, pink and violet, but there is a little red, blue and brown of greater intensity.

The technique is excellent, but, if the somewhat free use of camel-hair be excepted, in no way peculiar. The warps, which count ten to the inch, are of white cotton, and are knotted to form a deep fringe at each end. The weft, of jute, is shot once across after each row of knots. The pile is, as indicated above, partly of undyed camel-hair, but mostly of sheep's wool; the Ghiordes or Turkish knot is the one employed. The "pitch", or fineness of texture, was designed to be 5 × 5, or 25 knots to the square inch; but, as usually happens, the knots have been beaten together rather tightly, so that there are actually about 28 to the inch.

This gift from a gentleman closely connected with the carpet industry is a pleasing proof of the interest that carpet manufacturers take in the museum, and of their opinion of the utility of its collections. At the same time that the carpet was received, Messrs. Morris and Co. enhanced the gift by presenting the original sketch-design that Morris made for it. This shows, one-sixth full size, a quarter of the carpet, with the colouring actually adopted. These objects fill a gap that has long existed, and will help materially towards the end, always kept in view, of assembling in the Victoria and Albert Museum a representative collection of the works of William Morris.

LETTER AND NOTE

AN UNPUBLISHED FLEMISH PRIMITIVE

GENTLEMEN,—In his interesting notice in your January number of a newly discovered Flemish painting of the *Annunciation* Dr. Borenus makes no mention of a detail which at once attracts the attention of students of pottery. I refer to the little *boccale* of Italian maiolica used to hold the stem of lilies. It is painted with the San Bernardino badge—the Sacred Monogram within a rayed medallion, popular in Italy at the time—

enclosed by a ladder-like border. This latter motive was a favourite with the maiolica painters of Faenza, but it also occurs on jugs of probable Tuscan origin, so that it would be dangerous to attempt a precise determination of the origin of the jug in the picture; its date may be assigned to the last quarter of the 15th century.

This painting is an interesting new piece of evidence of the exportation of maiolica to the Low Countries, a traffic of which the consequences

to the Netherlandish pottery manufacture have only lately been fully appreciated, thanks to recent discoveries in Holland, to which I have had occasion to refer in the pages of your magazine. A parallel instance is that of the jug of similar form in the *Annunciation* by the "Maitre de Flémalle" belonging to the Comtesse de Mérode, figured by Henry Wallis in "Oak-leaf Jars", fig. 62—Yours faithfully,

BERNARD RACKHAM.

London, February 7th, 1919.

MR. FAIRFAX MURRAY.—By the death of Mr. Fairfax Murray the public collections of this country have lost a good friend, whose benefactions were obscured by his hatred of publicity. We have also lost one of our leading connoisseurs, who covered a wide field of interests, but was specially concerned, by his training, with Italian painting. He began, as a painter, in the circle of the Preraphaelites, exhibited at the Grosvenor Gallery, worked as a copyist for Ruskin and as an assistant for Rossetti and Burne-Jones, and thus acquired a close knowledge of the technique of the art. He became a collector, for himself and others, and in later years had a

post as consultant in the firm of Messrs. Agnew. With all his opportunities for gain he lived and died a comparatively poor man, readier to enrich the public galleries than himself. He was the anonymous donor of a large number of pictures to the Fitzwilliam Museum at Cambridge; gave a whole roomful of signed examples of English portrait painters to the Dulwich Gallery; and, when the Birmingham Gallery had purchased part of his collection of Rossetti and Burne-Jones drawings presented as many again. He gave several things to the National Gallery, and would have done much more had his readiness been met in the right spirit by the authorities of the time. When the National Art Collections Fund was making its desperate effort to buy the Rokeby *Venus*, he contributed £5,000 of borrowed money, paying it by instalments from his professional income. Altogether, a friend estimates, his public gifts may be reckoned as worth £150,000 or more. He would have resented so much being said, and made express stipulation that certain of his benefactions should not be disclosed; but the example of his generosity is not one that can be allowed altogether to pass without record and acknowledgment.

D. S. MACCOLL.

AUCTIONS

LAIR-DUBREUIL, at the Hôtel Drouot, will sell, 7 March, the Drawings, *etc.* (Expert, Loys Delteil), and part of the Objets d'Art (Expert, Henri Leman) belonging to the late M. le Barbier de Timon, and on 8 March the remainder of the Objets d'Art. Among the Drawings, Modern Prints, Autographs, Pictures and Books to be sold on 7 March, Seven Engravings by Felicien Rops (Lots 9-15) will attract more attention in England than they merit, in consequence of the recent action of the Post Office. The Pictures (Lots 18-26) consist of Netherlands, French and Italian works from the 15th to the 17th cent. The Objets d'Art for sale on this day include Leather Work, various articles, Arms and Tools. On 8 March will follow Ceramics, Sculpture; Carvings in Wood, Tapestries and Stuffs, and Furniture. To judge by illustrations, the Sculpture in stone and wood is the most important part of the whole collection.

CHARLES DUBOURG and LAIR-DUBREUIL, at the Hôtel Drouot, will sell, 10, 11, 12 March, the first portion of the late M. Georges Papillon's collection of Antique Ceramics. The catalogue must be consulted for the days on which the lots are sold, because the numbers are not sold consecutively—*e.g.*, No. 1 to 45, 103 to 145, and 253 to 275 are sold on 10 March. The collection consists of French, and Foreign European Faience of Aprey, Bordeaux, Goult, Les Islettes, Lille, Lyon, Marseille (13-44), Moulins, Moustiers (46-75), Niderviller (76-102), Rouen (103-227), Sceaux, Sinceny, and Strasbourg; Alcora, Brussels, Delft (260-334) and Marienberg. A large number of the lots are clearly illustrated in 24 plates.

J. and R. EDMISTON, 7 West Nile St., Glasgow, will sell, 13 March, the late Mr. Robert Hood Brechin's collection chiefly of Modern Pictures from his house, Redlands, Pollokshields, Glasgow. The collection includes the work of some masters born in the 18th century, such as Raeburn and Constable, but is best characterised by our later deceased contemporaries, English and French, Corot, J. and M. Maris, Burgess, Sam Brough, Orchardson, Diaz, Fantin Latour, Boudin, Cecil Lawson, and the living artists, Henry, Hornell, Cameron, Luke Fildes. Its fairly comprehensive scope within these periods is shown by a glance at the 36 pages of illustration. Catalogue, 1s.

SOTHEBY, WILKINSON and HODGE, 34-5 New Bond St., W.1, will sell, 20 March (Lots 1-184) and 21 March (Lots 185-364), Lord Mostyn's collection of Early English Plays from about 1560 onwards, including hitherto unrecorded editions, and

some unique copies. The illustrated catalogue, at 5s., includes 9 reproductions of specimen pages.

HENRY BRICOUT and LAIR-DUBREUIL (Expert H. Brame), will sell at the Galerie Manzi, Joyant et Cie, Paris, 13, 14 March, the first part of the late M. Manzi's collection of Pictures, Pastels, Water Colours and Drawings, together with some modern Bronzes, the lots bearing even numbers, 2, 4, *etc.*, on 13 March, those bearing odd numbers, 1, 3, *etc.*, on 14 March. The pictures, *etc.*, are modern and mainly of the French school, and are very well illustrated in numerous plates. They represent by many works most of the artists whose names are best known here, and need not be specified, also of Boldini, J. L. Brown, Carrière, Dalcourt, Gauguin, Guiguet, Mancini, Casals, Menzel, Saint-Marcel, Toulouse-Lautrec, with bronzes by Barye, Rodin, *etc.*

HENRY BRICOUT and LAIR-DUBREUIL (Experts, H. Leman, Marius Paulme, G. B. Lasquin) will sell, at the same place, 20, 21, 22 March, the same owner's Ceramics, consisting of French Faience (Lots 1-87), Chinese Porcelain (263-265), Medallions by Nini (266-270) 20 March: other European Faience (88-118); Persian (119-188) 21 March: and Damascene Faience (189-202), Rhodian Faience (203-241), and various Oriental Faience (242-262) 22 March. As in the first catalogue, many of these are well illustrated in more than 2 dozen plates.

LAIR-DUBREUIL (Experts, Bernheim-Jeune, Durand-Ruel, A. Vollard) will sell (Galerie Georges Petit), 26 March, the Baron Denys Cochin's collection of 20 Modern French Pictures, 6 Corot, 1 Courbet, 1 David, 1 Degas, 4 Delacroix, 1 Goya, 4 Manets, and 2 Puvis de Chavannes. Almost all are important works of those masters, and are very well illustrated.

LAIR-DUBREUIL will sell at the same auction-rooms, 31 March and 1, 2 April, the first portion of the very large collection of the late M. Georges Hoentschel. It consists of the Pictures, Pastels and Drawings of Old Masters (Lots 1-31), Decorative Paintings (32-43), Chinese and Japanese Porcelain (70-73), Sculpture from the Far East (55-57), Woodcarvings, Frames and various other objects (79-135), and Sculpture (44-54), for sale on 31 March; Bronze Ornamental Fittings (136-270), Lead Ornaments (271-274), for sale on 1 Ap.; Books (74-78), Goldsmiths' Work (58-69), Furniture, *etc.* (275-344), Tapestries, Needlework, *etc.* (345-365). All the different species of objects are copiously illustrated in the large catalogue.



A MONK READING, BY REMBRANDT, DATED 1661; 32" x 26" (M. HJALMAR LINDER)

REMBRANDT'S *MONK READING* OF 1661. BY TANCRED BORENIUS.

THE picture of a monk reading, by Rembrandt, dated 1661, and formerly in the collection of the Earl of Wemyss at Gosford House, is of course a work well known to all recent authorities on the master and duly mentioned and illustrated by them; but as the picture in the past has been somewhat indifferently reproduced, the readers of *The Burlington Magazine* will doubtless be glad of the opportunity of a closer acquaintance with this masterpiece, which lately has passed into the possession of M. Hjalmar Linder, a Finnish collector, by whose kind permission we are enabled to illustrate the picture. Carried out in a scheme of golden brown, the picture offers an unsurpassed example of that power, which was only fully acquired by Rembrandt during the final stage of his career, of more than compensating, by richness and delicacy of modulation, for want of variety of tints, and of achieving a marvellously poetical and consoling effect by the golden light playing across even the deepest shadows. That Rembrandt's use of chiaroscuro, with a view to obtaining an effectively silhouetted pattern of lights and darks, ultimately was derived from Tintoret there can, I suppose, be no doubt; and it is interesting to find how in this composition, and notably in its extraordinary concentration of light on the edge of the piece of paper held by the monk, the suggestion of Tintoret's methods is particularly close. The picture has, too, all the ageing master's superb freedom and expressiveness of handling, which enables us to follow the swiftness and boldness of his *pentimenti*, e.g. in the contour of the cowl; while as regards the conception there is here as impressively embodied as anywhere that sense of noble pathos and infinitely disillusioned resignation which the closing years of his career brought to Rembrandt's art.

It may be of some interest to recall how, from the point of view of its subject, the picture offers an argument bearing upon the question of Rembrandt's hypothetic travels and visit to England in 1661-2, a question which was discussed in these columns some nine years ago (see *The Burlington Magazine*, vol. xvii, p. 334 *sqq.*). A monk being an unlikely sight in real life in contemporary Holland, the fact that about 1661 Rembrandt more than once painted figures of monks—as evidenced by this picture and the similar subjects in the National Gallery and the Stroganoff collection—affords an argument of some importance in favour of a hypothesis of Rembrandt's having visited Belgium at that time. The whole question of Rembrandt's possible travels in the 'sixties has lately been again discussed by Dr. Bode in one of the most recent instalments of the *Berlin Jahrbuch* to reach England (vol. xxxviii, No. III., 1917) *à propos* of the discovery of a male portrait by Rembrandt of about 1661, in the Imperial collections at Berlin. The portrait in question represents a man of pronouncedly Russian type, and associating it both with the three pictures above referred to and a number of other contemporary Rembrandt works reproducing Russian models, Dr. Bode puts forward the question where Rembrandt can have come into contact with these Russian models. The most likely suggestion is probably that it was amongst a group of Russian pilgrims bound for the Holy Land, and Dr. Bode thinks it more likely that Rembrandt came across these pilgrims in Holland than in England. The point is a debatable one; but one element of confusion seems to me certain to have crept in: and that is, the associating of the Russian models with those of the above-mentioned three monastic subjects, none of which, it seems to me, shows a Slavonic type, whilst their monastic dress is distinctly Western too.

ITALIAN MAIOLICA IN PROVINCIAL MUSEUMS BY BERNARD RACKHAM

I—BATH

THE collection of pottery and porcelain at the Holburne Museum, Bath, includes a few pieces of Italian maiolica, amongst which is one of outstanding interest and importance. This is a large dish painted with the subject of the *Death of Actaeon*.

The dish is of the form known as *bacile*, of

substantial construction, with deep middle of segmental section, broad slanting rim, and projecting footring to give support at the back. The pigments used in the decoration are a dark cobalt-blue, strong orange-yellow, lemon-yellow, bright green and opaque dark red. The back is partly bare of glaze, partly coated with a clear glaze to which the underlying paste gives a pinkish tone where it is not thickened by splashes of white enamel.

The main figure-subject fills the well of the dish. In the middle is an oblong bath with a columnar fountain rising from it. Diana standing with three attendant nymphs, their legs concealed by the wall of the bath, is distinguishable by her action; it is the moment of the story at which water splashed by the hand of the goddess is turning into a stag her unhappy lover. The metamorphosis is already half completed. Only the lower limbs of the hunter, clad in hose and buskins, remain in human form; his head and forelimbs are already those of a stag, upon which his three hounds, without loss of time, are springing with open jaws. To the right stands a youthful hunter, horn in hand, in dress of the 15th century, perhaps intended by the artist, in conformity with a not unusual convention of the time, to represent Actaeon himself at an earlier stage of the episode; as against this interpretation, however, it may be pointed out that the glance of the youth seems to be turned not in the direction of the bathing nymphs but towards the hounds and their quarry. The foreground is filled with herbage rendered with a simple but charming convention, whilst the sky is diapered with tiny spots in groups of three¹. A banderole overarching the scene is inscribed with the words: "PEL AQVA CHE MIGITASTI ADOSO CONTVOMANI FATO SOCERVIO EMORTO MANOCANI". ("By the water which thou hast cast on my back with thy hand I am made a stag and killed by the hand of my hounds".)

Figures of horsemen and centaurs in combat and satyrs in drunken riot form a continuous frieze round the rim. They are rendered, above a band of green for the soil, in blue against a background of dark yellow, over which, in the intervals of the figures, are rosettes roughly painted in opaque lemon-yellow and red. The use of yellow as a groundwork for the reserved figures, in place of the usual blue, is to be noted as an exceptional feature.

A comparison with dated pieces, such as the plaque in the Sèvres Museum dated 1477 with a shield of arms upborne by three *putti*², suggests that the dish must have been made about 1480. In its treatment of a mythological subject it comes very near to a dish reproduced by

¹ Other instances of the use of identical diapering appear to be all of Tuscan origin. It is seen on a jug in the Figdor collection, Vienna, as background for a lion, and on a bowl in the Salting collection, with a portrait (figured by Dr. Bode, *Anfänge der Majolikakunst in Toskana*, T. xxix, xxxvii respectively), and surrounding a shield with the Orsini arms on a dish in the Pringsheim collection (O. von Falke, *Die Majolikasammlung Pringsheim in München*, T. 31, No. 51). The only other instance I know of its occurrence in landscape is on a dish depicting a horseman with an owl perched on the crupper, shown in Delange, *Recueil de faïences italiennes*, pl. 11.

² Compare Henry Wallis, *Figure Design in 15th-century Italian Maiolica*, fig. 20.

Delange³, depicting the story of Apollo and Daphne, which is however undated. In both pieces the figures are shown in *quattrocento* garb, in contrast with the definitely classical treatment of later times, as, for instance, in a dish with nymphs bathing and a satyr, dated 1503⁴.

As bearing on the provenance of the dish I may point out that the painter must certainly have been acquainted with the well-known Florentine print of various wild animals hunting and fighting (Passavant, V, 23, 46) generally attributed to the hand of Maso Finiguerra, who died in 1464. Two of the three hounds, the upper and nethermost, are almost exactly copied from this engraving, whilst the treatment of the ground as a series of rocky ledges seems also to be a reflection of it. On the other hand there is no trace of the influence of the Venetian editions of Ovid with woodcuts which were a fertile source of motives for the maiolica-painters of Faenza and the duchy of Urbino. The inference is that the dish was probably made south of the Apennines, and the inference becomes almost a certainty when we find that amongst the pigments used upon it is the dark red which occurs early in the 16th century on the wares of Siena and Caffaggiolo, but not till a much later date at Faenza. The form of the dish was a favourite for the lusted ware of Deruta, but as we now know that this Umbrian *bodega* was in its earlier stages largely under the influence of Siennese potters, the evidence points to Siena as the most likely place of origin. Caffaggiolo may be ruled out until satisfactory proof can be found of the manufacture there of painted maiolica before about 1500; moreover, the blue on the dish is not of the brilliant tone seen on pieces with the Caffaggiolo mark.

I have shown that certain motives in the composition are derived from a Florentine engraving, but I have searched in vain for an engraved type for any of the others, and this may account for the fact that the hounds are far better drawn than any other part of the design. The figures on the rim in particular are rendered with a naïf ungainliness, not, however, lacking in vigour, which speaks more for the intentions of the artist than for his powers of execution. The dish is, in fact, an interesting illustration of the fact that before 1500 maiolica-painters were wont even in figure-subjects to draw sometimes on their own imagination, and were not, like all but the most accomplished after that date, almost entirely dependent for their themes on the masters of engraving. It is this first-hand quality which makes the dish at Bath worthy to be recorded as an important example of 15th-century maiolica.

³ *Op. cit.*, pl. 17; then in the possession of Baron de Rothschild.

⁴ Delange, *op. cit.*, pl. 17.



Italian maiolica, bacile, *Death of Aetion*, inscribed "PEL-AQVA | CHE | MIGITASTI | ADOSO | CONTVOMANI | FAIO | SOCERVIO | EMORTO | MANOCANI". (Reproduced by permission of the Trustees, Holburne Museum, Bath)



Italian maiolica devotional roundel, S. Francis, with SS. Bonaventura and Louis of Toulouse (City Art Gallery, Manchester, reproduced by permission of the Committee)

II—MANCHESTER

In the Leicester Collier bequest of pottery recently acquired by the City of Manchester Art Gallery is a large devotional roundel in maiolica which is worthy to be recorded as an important though late work of the Casa Pirotta, Faenza.

The roundel is bordered by an invocation in Latin to the three saints Bonaventura, Francis and Louis of Toulouse, of whom full-length standing figures are the subject of the painting. St. Francis, as founder of the Order of which his companions were leading adherents, is raised on a pedestal of masonry between them, on the front of which is the date August 30th, 1550; of the *stigmata* none are shown in the painting save the wound in the side. The two other saints, alike mitred and crosiered, are distinguished by the emblems lying at their feet, St. Bonaventura by his cardinal's hat, St. Louis by the crown of Naples which he renounced.

The roundel is unmarked, but the technical characteristics are those which are common to many marked productions of the Casa Pirotta. The ground is the greyish lavender-blue enamel (*berettino*) much affected at that workshop. The outlines of the drawing are in grey, the colouring is in bright yellow, orange, greenish-brown, green and deep blue (the last named particularly in the herbage and in the broad strokes across the sky), with high lights in white. The drawing is, of course, not equal to that of earlier works from the factory, its inferiority being apparent in the summary treatment of the landscape

background, and the lack of definition in the patterns of the copes (that of Saint Louis is diapered with lilies of France) and in the figures on the orphreys. In the main, however, the painting retains, to a surprising degree for so late a date, the directness of intention and the skilful use of the pigments for suggesting at the same time local colour and light and shade, which are the characteristics of this type of Casa Pirotta maiolica. The same style may be traced backwards in the sketchy, but vigorous, figure-medallions reserved amongst grotesque and scrolls on a dark blue ground on the pair of giant drug-jars, dated 1540, in the Salting Collection, and on the large *boccale*, dated 1536, in the Pierpont Morgan Collection (formerly in the Mannheim Collection). It appears again in a dish at Berlin, dated 1535, with the subject of *Alexander and Diogenes*, in the putti supporting the shield with the arms of Guicciardini on a large dish of 1525⁵ in the British Museum, and in a plaque, also dated 1525, at Berlin, with the subject of the *Adoration of the Magi*; a dish in the Salting Collection at South Kensington, with the *Judgment of Paris*, is another instance of the same year, showing that this distinctive manner was fully established at that date. Its survival through a quarter of a century is proof of the energy and vitality which kept the Casa Pirotta amongst the most influential of the Northern maiolica factories.

⁵ Figured by Solon, *History and Description of Italian majolica*, pl. VII.

"LOMBARD ARCHITECTURE", BY ARTHUR KINGSLEY PORTER, A REVIEW—I BY SIR MARTIN CONWAY

THE mediæval arts of that part of Italy which was invaded and colonised by the Longobards at the time of the barbarian inroads must always attract the special attention of the art historian, because it was in that region that the mingling of the new barbarian spirit with old classical forms and traditions generated a new style, notably in architecture and sculpture, and this Lombard style formed a most important tributary to the stream of architectural development flowing on toward Gothic. Hence histories of Lombard architecture have followed one another steadily during recent decades, and now we are presented with yet another stately work by Mr. Arthur Kingsley Porter, entitled "Lombard Architecture", and published by the Yale University Press. It consists of three large octavo volumes of well-printed text, and a box of larger plates bearing the reproductions of some six

hundred or more photographs completely illustrative of the subject, and many of them taken by the author.

The first volume contains a summary of his theses and conclusions; the other two are filled with detailed accounts of the various buildings in alphabetical order, analysed and illustrated by him. Each building in turn is treated in the same methodical manner under five headings. In the first he mentions and discusses previous publications dealing with the history and architecture of the building; the second section is devoted to its history; in the third the building is described; the fourth is concerned with its ornamentation and fittings; in the fifth he sums up his conclusions as to the dates of the various parts, and sets them down boldly and without ambiguity—an exceptionally rare virtue.

The result is a corpus of information, laboriously collected over a long series of years, during

which he has visited, with the assistance of a motor car, often more than once, practically every building described. He has examined his authorities at first hand, either in Italy or else-

Where such a number of buildings are dealt with, it is impossible, within the limits of articles in *The Burlington Magazine*, to deal with them categorically, but a very long and careful study

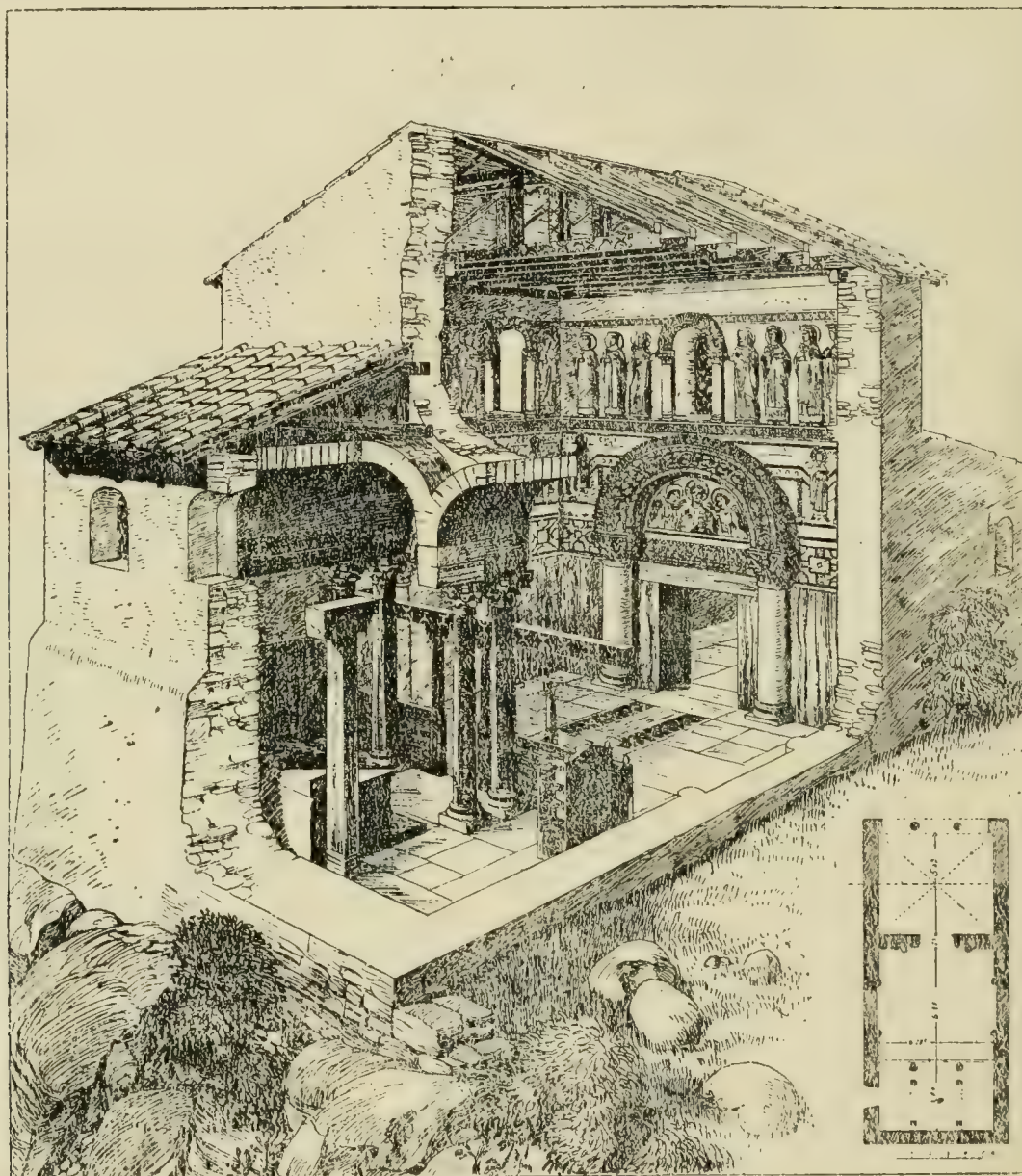


FIG. I. S. MARIA IN VALLE (TEMPIETTO), CIVIDALE. RESTORATION BY A. HAUPT

where, and has ungrudgingly lavished labour on what has evidently been for him a work of love. We may not always agree with his conclusions, but it is impossible not to respect them. The materials thus brought together form an unrivalled and invaluable collection, which all future historians will prize. The book is in every way creditable to the author and his university.

of his pages has suggested to me certain considerations of general interest which I propose here to set forth, confining myself in the main to the earlier part of the subject—that is to say, to works of architecture and sculpture of the 8th and 9th centuries, when the Lombard style was embryonic.

When the news came last autumn that the

Italian front was broken, and that Cividale had been abandoned in flames, the relatively few travellers by whom that beautiful little town with its wonderful monuments was well known and beloved cannot but have felt peculiar grief. It is, or was, in Cividale that the best surviving monuments of nascent Lombard art in the 8th century remain, or remained—the so-called Tempietto (S. Maria in Valle), the Baptistry of Calixtus, the altar of Ratchis, and various sculptured stones and other precious objects in the Museum and Treasury of the Cathedral. Supreme among them, indeed one of the most beautiful little interiors in all Italy, we must reckon the Tempietto, with its rare and delicate stucco decorations, especially the wreath of ornament surrounding the lunette of the western door. [PLATE I, A]. The question of the date of this building and its stuccos is of high importance in the history of art. Mr. Porter ascribes the stuccos to the last quarter of the 12th century. I am obliged to disagree with him.

It was shown by Haupt that the building was originally roofed with wood, and that the frieze of modelled figures passed completely round it. Haupt thought that one of the side walls fell at some unrecorded date, perhaps overthrown by the earthquake of 1117, and that when the wall was rebuilt the vaulted roof was added. As it is the date of the stuccos and not of the vaulting which is of importance, we may confine our attention to them. The accompanying illustration will dispense us from the tedium of description [FIG. 1]. An analogy has often been indicated between the row of figures above the arch and those in the famous 6th-century mosaic in S. Apollinare Nuovo at Ravenna. An even more striking resemblance may be found in the 8th-century frescoes in S. Maria Antiqua at Rome, which in style are declared by Haupt to be similar to the remains of fresco on the lower part of the walls in the Tempietto. It is however by the wreath and other ornaments in stucco, which were so perfectly preserved, that any assigned date must stand or fall. Conspicuous across the west wall, and still, in fragments, remaining returned on the north and south walls, was a band of delightful ornament consisting of a row of eight-petaled formalised flowers. The same type is discoverable on the altar of S. Montanus at Henchir-el-Begueur, Orléansville, Algeria, which is not later than the 7th century¹. Here each flower is included within a square frame. A yet earlier form of the design appears, alternating with a key pattern and likewise framed, on a Coptic grave stela of the 7th century, in New York Museum. I can cite no example of this ornament later in

date than the 8th century². Byzantine craftsmen adopted the eight-petaled flower in rows as a favourite decorative device, but not until the time of the Byzantine Renaissance, especially in the 11th and later centuries. It is common on the well-known ivory caskets, and it appears in sculpture on a parapet panel of about 1008 in Torcello Cathedral and a pair of capitals in the upper tier on the west front of S. Mark's, Venice. But in all these cases each flower is included within a circular ring and the petals are differently treated. Evidently the Cividale examples come much nearer to the North African in point of date than to those of the 11th century.

A similar conclusion will be reached by an examination of the beautiful wreath surmounting



FIG. 2. DETAIL FROM THE BAPTISTRY OF CALIXTUS, CIVIDALE

the west door. Here within each circle of the undulating tendril we have side by side a vine leaf and a bunch of grapes. A resemblance may be cited between this and the band of ornament in the mosaic round the opening of each of the four arms of the Mausoleum of Galla Placidia. I find it again on a stone vase-base of about the 8th century from Saqqarah in Cairo Museum (Cat. No. 7374, fig. 126). It also appears on the sarcophagus of Teodota in Pavia Museum³ (about

² A similar but not identical form of this ornament will be found among the sculptured decorations of the Visigothic church at Baños in Spain. Later developments of the ornament will be found reproduced in the *Bulletin Monumental*, 1910, p. 452.

³ Reproduced in *The Burlington Magazine*, vol. xxx, p. 99.

¹ Cattaneo, fig. 26. R. de Fleury, *La Messe*, I, p. 128, pl. 50. De Rossi attributes it to late 5th or early 6th century; Cattaneo to the 7th century.

720) and on an 8th or at latest 9th century column from S. Salvatore at Brescia; but the most striking analogy is the ornament surrounding one of the archivolts of the Baptistery of Calixtus [PLATE II A, and Fig. 2] in Cividale itself, the date of which cannot be other than the year 737. How differently the same decorative elements were handled in the 12th century may be observed on the pulpit at Troja. The outer rim of decoration of the Cividale arch finds plentiful 8th-century analogies, of which it will suffice to cite again the sculptured decoration in the afore-mentioned S. Salvatore. At the other end of the church the choir, under its three parallel barrel vaults, contains certain capitals, obviously of the same date and by the same group of workmen as the capitals of the Baptistery of Calixtus. Notwithstanding the removals, the re-erections, and the restorations to which this important little edifice has been subjected, it seems to me impossible to doubt but that capitals and archivolts were of contemporary origin, about the year 737.

The lintel of the west door of the Tempietto is carved with an ornament of linked S's, alternately erect and inverted. The same ornament is found on a pediment walled in in an adjacent chamber. It is of early type and Eastern origin, occurring as it does in a mosaic of the 5th century in S. George's at Salonika, and on a carved wooden box from Cairo in Berlin Mus. (No. 1664) of a rather later date. It would be entirely out of place in Italy in the 12th century. It appears also on a 7th-century circular gold fibula found at Cividale and preserved in the museum, and it is common in 7th-century Lombard fibulae. It is in fact a characteristically Lombard ornament in the 7th and 8th centuries. This is probably the earliest form of the rope ornament of linked S's, to which we shall recur. For these reasons I am obliged to conclude that the Tempietto was a building of the 8th century, and that its contemporary choir-fittings and stucco-decoration are to be counted among the most precious examples of the arts of that obscure period. They can scarcely have been the work of local craftsmen, but whether we are to ascribe them with Strzygowsky to Mesopotamian modellers, or whether the hands that made them were Syrian, Coptic, or Byzantine, are questions which cannot here be discussed.

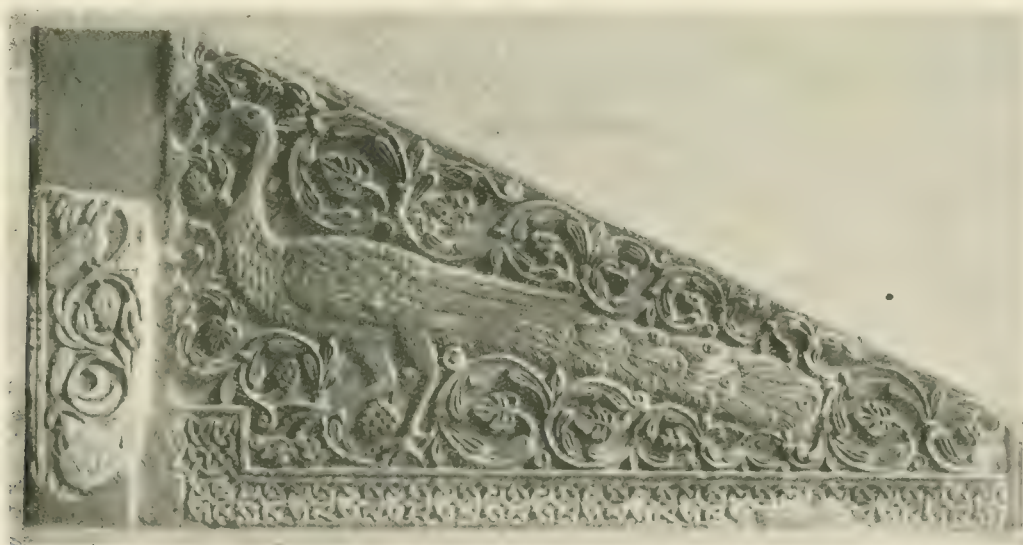
For excellence of quality a fragmentary group of decorative marble sculptures from the church of S. Salvatore, Brescia, which perhaps once formed part of an ambo, are worthy of consideration in the same category with the Cividale stuccos. They are now preserved in a Brescian museum. The largest piece contains a splendid representation of a peacock amidst tendrils, fine as any product of Byzantine chisel at its best

[PLATE I, B]. This stone must have formed the balustrade of one of the two staircases mounting to the platform from left and right. A bit of the corresponding peacock on the other side is likewise preserved. How the archivolts, string-courses, piers, and cornices, whereof only broken portions remain, should be fitted together no one knows. It would be easy to point out more resemblances in detail to the Cividale stuccos than those already indicated, and the date of the Brescia stones is not disputed. There are stucco mouldings in the crypt of San Salvatore itself, belonging, as it seems to me, to the same school and period, though Porter's thesis compels him to refer them to the 12th century. The 8th and 9th centuries were in fact a great period of stucco decoration, which we find employed from far-away Central Asia (as Stein has revealed), through Persia, at Samara on the Tigris, and throughout the lands of Islam, to Lombardy, France, and Switzerland. By the nature of things stucco ornaments have not as easily withstood the action of time as those in stone. Berlin Museum possesses a number of broken bits of richly decorated 8th-century stucco from near Jericho, which in style are not far removed from contemporary Italian decorative panels; they are also linked, though less closely, with the carved surfaces of the Palace at Mshatta.

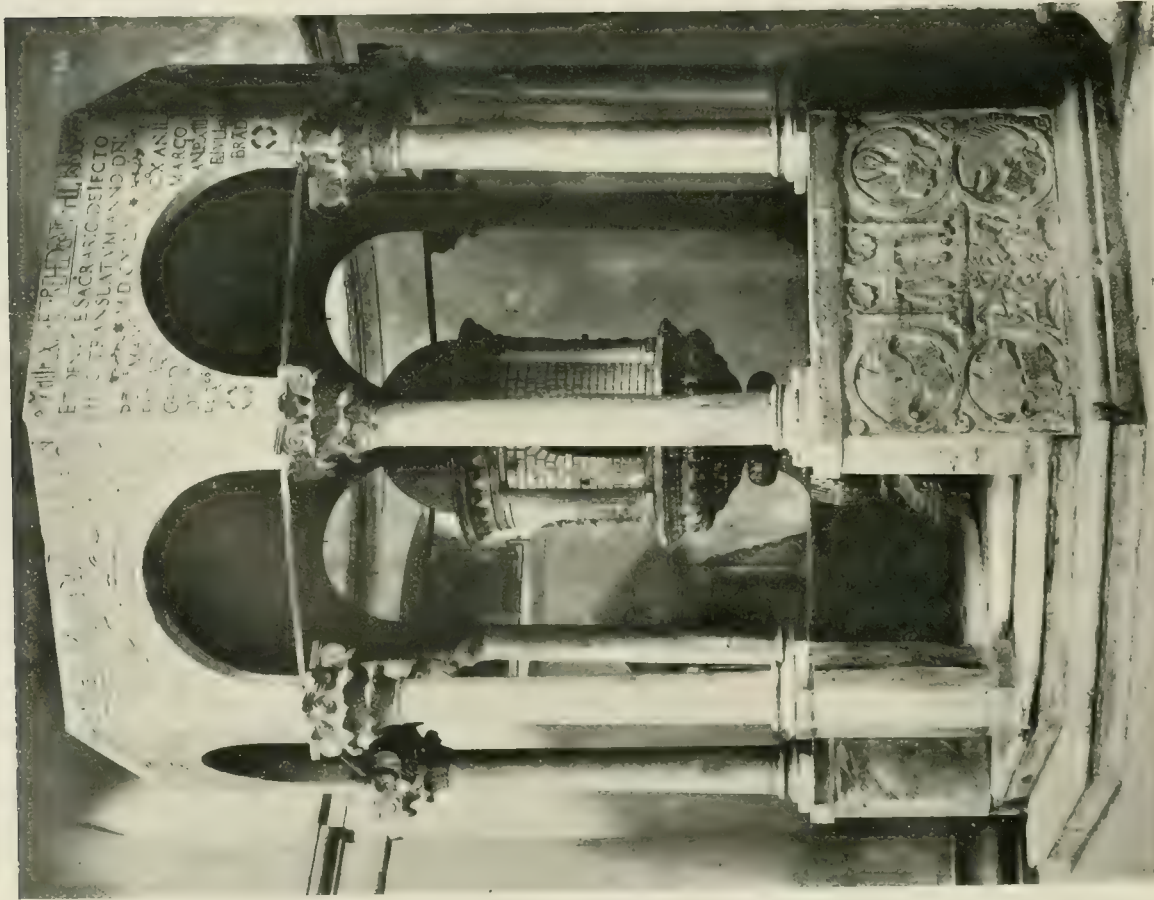
High up on a hillside in the Brianza, between Lecco and Como, sits the lonely church of San Pietro in Civate, once a small Benedictine monastery, and doubtless a pilgrimage resort. There is no house near it, and the visitor who would find his way within must carry the key with him during a steep two hours' ascent up a mule-path from the village below. All that now remains of the monastery is the church, a neighbouring chapel, and some ruined outworks, whereby ascent is made to what is now the principal portal. This is cut in the middle of the eastern apse, obviously not the original arrangement. What is externally one apse was internally three small apses, whereof the central has been cut away to form the present door. Entering through it, passing into the nave, and turning round, we are faced by an arrangement altogether similar to that of the choir of Cividale. A couple of columns divide the eastward opening with three arches, supported upon them and the side walls, and corresponding to the original three small apses. The door now occupies the middle space at the end, and there is a window in each of the remaining apses. This threefold subdivision of the east end of a church marked out by columns on the choir screen was common all over the Christian world at this time. We find it in England in the ruins of S. Pancras at Canterbury (6th and 7th centuries) and of the Reculver Church. We find it in Visigothic



A. S. Maria in Valle (Tempietto), Cividale: lunette of western door



B. Marble sculpture from S. Salvatore, Brescia



A. Baptistery of Calixtus, Cividale



B. Aosta Cathedral cloister : sculptured panel

churches in Spain, such as S. Cristina de Lena, a church of the 8th century.

Magistretti, Rivoira and Feigel⁴ attribute the church at Civate to some date before 860. They hold that the western apse, now used as a choir, was added in the 11th century or thereabout, when the door was inserted at the east end, the change of orientation having been made for reasons not recorded, but probably connected with pilgrimage processions and the configuration of the ground on a steep hillside, a matter tedious to discuss except on the spot. The exterior of the eastern apse and of the nave is diversified with flat buttresses and the usual threefold arcading between them, whereas the western apse lacks these features. Nevertheless Porter holds that both apses were contemporaneous, and ascribes the whole building to about the year 1040, basing his judgment in this, as in so many other cases, on the character of the masonry. The interior of this church is embellished with stucco decorations, so similar in character to some of those at Cividale that Porter believes them to be the work of the same hands. It is, at all events, evident that both groups are of the same school and not separated from one another by any considerable interval of time. There are likewise in Civate stucco figure-subjects and panels of a later type, to which we shall return, but the decorations of the columns, capitals, and arches supported by them, and of the encircling Arch of Triumph, must be attributed at latest to the 8th or 9th century. The core of columns and capitals is granite; the decoration is superadded in stucco and is wrought into a spiral form on the columns. Similar stucco spiral columns and not dissimilar capitals have been excavated from the ruins of a church at Dissentis⁵ dating from about 717 to 739⁶. It is interesting to note that among the Dissentis fragments were many painted stucco heads and parts of bodies, as well as quantities of decorated architectural pieces, bearing incised patterns in the style corresponding to the date. The work is crude, as we might expect in so remote a locality, but we shall hardly be wrong in concluding that the church in question was adorned with stucco figures perhaps arranged in a frieze as at Cividale.

We must now deal with a group of decorative sculptures which in quality of cutting and accuracy of design approach the best of those in S. Salvatore, Brescia. The bulk of the 8th and 9th-century decorative work in this kind is the reverse of finished, and is marked by rudeness of

outline and inaccuracy of curve and surface. The works now to be dealt with are exceptions to this rule. They include the afore-mentioned sarcophagus of Teodota (c. 720), the ciborium piers of S. M. Aurona (Milan), a number of fragments at S. Abondio (Como), two panels of c. 829 at S. Mark's (Venice), ciborium fragments in Zara Museum, parts of a remade pulpit in S. M. Maggiore at Toscanella and work in S. Sabina (824-7), S. Clemente on the Celian, and S. Prassede (817-24) at Rome, to which we may add fragments in France at S. Guilhem-du-Désert and Montmajour. It appears to me impossible to distribute these carvings over several centuries, ascribing some to the 8th and others to the 11th. They are all of one school and one approximate date, whatever that may be. Mr. Porter, in a

suggestive article contributed to *The Burlington Magazine* (vol. xxx, p. 98), contended that the pre-Lombard or Carolingian school of sculptured ornament accomplished its best in the 8th century, and thenceforward declined to the lowest depth toward the end of the 10th century.



FIG. 3. BASKET PATTERN S. ABBONDIO (COMO)

The 11th century saw the growth of a new style which in time gave birth to Gothic. The date of several of the above mentioned works being about 825, I should be inclined to regard that period as about the date of the best work in this kind. The Como fragments must be of about this date. They contain elements which cannot be late; for instance, the basket-bottom pattern. In origin this is probably Byzantine rather than Lombard. It is commonest in the Adriatic lands and in Rome. It is also found in Switzerland at Schännis and at Mals near Trafoi, the Schännis example being so like that of Como that we might well believe both to be cut from the same design. The basket-pattern is characteristic of the 8th and 9th centuries. An altar-frontal in S. Abondio contains a basket-pattern as well as a panel of five-legged *helices*, very characteristic of the 9th century [FIG. 3]. Above the basket-pattern is a belt

⁴ *Monatshefte*, f. K., 1909, p. 206.

⁵ See J. R. Rahn in *Anzeiger für Schweiz. Altertumskunde*, 1908, No. 1, and E. A. Stückelberg in *Monatshefte f. K.*, 1909, p. 117. 9th-century stucco decorations will also be found about a tower window in Germigny-des-Prés.

⁶ It is worth noting that imitation spiral semi-columns are a common decoration of ivory and bone caskets of Carolingian date.

of the running S or linked 8 pattern, which, as I have above suggested, is probably of Eastern origin. We find it both in single and double form on Barbarian ornaments of the time of the invasions; for example, on a horse-trapping in Zurich Museum, which depicts a mounted warrior, and on several buckles. It appears sculptured at Brescia, Ventimiglia, Spalato, Aquileja, Anagni, Ravenna and Rome⁷ not later than the 9th century. Two examples of it are in S. Ambrogio, Milan. I shall claim both for the 9th century.

In Aosta Cathedral cloister is rather a fine sculptured panel [PLATE II, B] which Mr. Porter (II, p. 53) attributes to about the year 1010. Having so attributed it, he employs its help to bring down the date of other works. It contains as large central ornament a highly decorated *helix*, surrounded by a ring of the curlicues so common in the 9th century. In each upper corner is a lamb with a cross; in each lower corner a hart drinking from a brook. The combination of lambs and "panting" harts is an early Christian, not a mediæval, feature; see, for instance, the 4th-5th-century mosaic in S. John Lateran (much restored in the 13th century by Torriti)⁸. What, however, fixes the date of the Aosta stone to the 8th or 9th century is the figure of the lamb holding a cross. The lamb's head is in profile in the same direction as his body. 11th-century cross-bearing lambs almost invariably turn the head round facing the

⁷ H. v. d. Gabelentz, *Plastik in Venedig*, p. 81.

⁸ E. Muntz in *Revue archéol.*, 1879, p. 109. The little figures of SS. Francis and Anthony were added at this time. The angels above are likewise of this date, and the draperies were much altered, but the design is early.

tail⁹. The reader may convince himself of the early date of the Aosta lamb by comparing it with the following which are of the 8th century: a sarcophagus in S. Apollinare in Classe (Ravenna), the ciboria at Bagnacavallo and Bolsena, a well-head (No. 362) in the Museo Civico at Venice, and the sculptured end of the sarcophagus of Teodota at Pavia. I am therefore compelled to add the Aosta panel to the list of 8th or 9th century sculptures of the better class. The resemblance of the *helix* to those on a 5th-6th-century sculptured stone in Cairo Museum (No. 7319) from Tell-el-Amarna confirms its early date. Curiously enough, the only 10th-century lamb with a cross that I have chanced upon is not in profile in either direction, but turns his face directly to the spectator. He is in a medallion on an altar-frontal in S. M. Aventina at Rome¹⁰. Thus before the 10th century the lamb's head is generally turned away from his tail; in the 10th century it begins to revolve; in the 11th century the turn is complete and the head normally faces the tail. In the 5th and 6th centuries the lamb's head may be found in either direction, but oftenest away from the tail. Such trifles are valuable guides to the historian of art, though they constitute nothing more than the scaffolding of art history. (To be continued.)

⁹ 11th-century examples are in an archivolt in the south transept of S. Nazaro, Milan, on a cross from S. Vincenzo now in Cortona Museum, inscribed "*Ubertus magister fecit*", over the main portal and on a column beside it at S. Ambrogio (Milan), on one of the crosses at S. Petronio (Bologna). The only exception I can find is on a capital in S. Babila's (Milan), but this is closely copied from the lamb at the end of the sarcophagus of Teodota.

¹⁰ R. de Fleury' *La Messe*, I, pp. 152, 186 and pl. 64. A lamb of the 8th-century type also appears on one of the parapet panels in Aquileja Cathedral, and suffices to disprove the attribution of those stones to the early 11th century.

RECENT ACQUISITIONS FOR PUBLIC COLLECTIONS—X BY AYMER VALLANCE

A SPECIMEN OF *OPUS ANGLICANUM*



THE Department of Mediæval Antiquities at the British Museum has recently acquired, by bequest of the Condesa de Valencia de Don Juan, a remarkably fine fragment of silk and gold embroidery dating from about the middle of the 13th century. Nothing is known of its history, beyond the fact that it was previously in the possession of the testatrix's father, the Count de Valencia, of Madrid, and that it has been exhibited already in this country at a loan exhibition of Spanish and Portuguese art at the South Kensington Museum in 1881. It was then labelled "Spanish" but is now rightly recognised to be a genuine example of *opus Anglicanum*. It measures 9½ in. high by 20½ in. long, sight measure, within its modern frame, and has at one time been cut

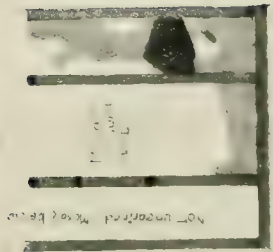
vertically through the middle, and subsequently joined together again. One or two gaps, occasioned by the process of dismemberment, have been made good in colour on the lining, thus rendering the defect less appreciable than it would otherwise be. The work comprises three groups of figures, depicting (from left to right), first, the *Annunciation*, secondly, the *Visitation of the Blessed Virgin*, and thirdly, the *Nativity of Christ*. Each subject is canopied by a Gothic arch of flattened, almost segmental, shape, the arches being cinquefoil-cusped underneath, and springing from slender columns with foliated capitals. Of the last, or right-hand, subject quite half at the right extremity is missing, the surviving portion displaying the Blessed Virgin reclining upon a couch, with her Infant robed in a light blue gown, and adored by an ass at the foot of the



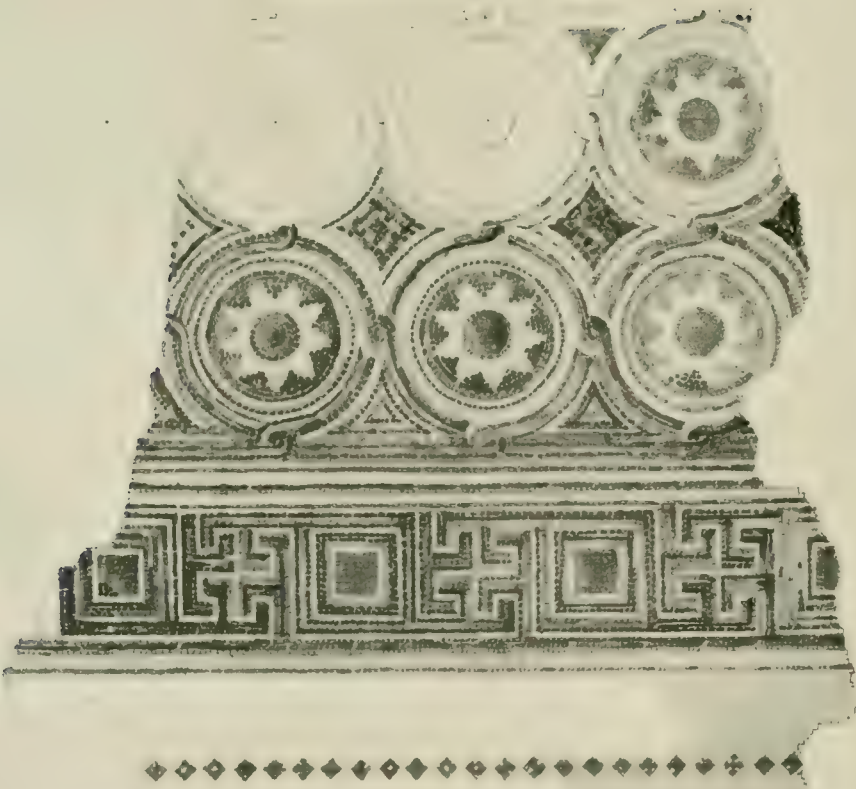
Opus Anglicanum: 13th-century silk and gold embroidery (British Museum)



indications of
foundations and
mosaic



A enlarged below
Plan of the site, showing
the mosaic and the foundations



Scale of 1/4 inch = 1 foot

Discovered at Deir Dakleh
Capt. R.E.
1918.

An early Christian mosaic, discovered at Deir Dakleh

picture. The two spandrels are occupied each by a demi-angel holding up a crown in either hand, the wings outstretched, as in the sculptured spandrels of the angel-quire at Lincoln Minster, and of the old pulpitum now in the north transept at Salisbury.

The human figures, if the poses are somewhat exaggerated, are appropriate to the mannerism of their time, yet never exceed the limit of what is really graceful. The modelling of the faces is, perhaps necessarily, inclined to be flat, owing to the fading of the tender flesh tints, but the rendering of the drapery folds is excellent. The colours of the silks have not undergone uniform change, the greens being much better preserved than the blue and the crimson parts. The latter, as usual, have faded to a pale fawn colour. The hair is rendered, for the most part, in reddish brown. The stitches of the silk needlework are

extremely fine and delicate. The background, worked in gold thread, now much worn, is occupied mainly by scroll-work of conventional foliage; the middle compartment, however, having, at fixed recurring spots amid the leaf ornament, roundels enclosing each a heraldic lion rampant. The remains are altogether too slight to afford a positive clue as to what purpose the embroidery may originally have served; but it is not unreasonable to conjecture that it may have been a frontlet (in modern terminology, a "super-frontal") for an altar.

In conclusion, it may be mentioned that, together with the embroidery, there were bequeathed four pieces of old English furniture, which, Sir Hercules Read having obtained the sanction of the executors of the testatrix, were handed over to the Victoria and Albert Museum.

AN EARLY CHRISTIAN MOSAIC AT DEIR DAKLEH.



APTAIN F. M. Drake, R.E.¹, sends us his drawing of a tessellated pavement discovered during operations in the Palestine campaign, with a note to the following effect:—

During the whole of the Palestine campaign, undoubtedly the most beautiful locality into which our troops penetrated was that covered by the sister hills of Bara'aish and Deir Dakleh, which we reached in the spring of the year 1918. At this time of the year the whole of the surface is carpeted with exquisite flowers, from the midst of which peeps here and there the magnificent "Black Lily".

The two hills, year in and year out, are disturbed only occasionally by the tread of the Arab, who goes to pluck the fruit from the fig and olive trees.

The Greeks and Romans apparently had an unerring instinct in choosing suitable and conspicuous localities for their sacred edifices; and amongst others recorded during the campaign that of Deir Dakleh, on the southern bank of the Wadi Ballut—a short distance north of Rentis—deserves note.

On Deir Dakleh, buried by the accumulation of the dust and soil of centuries, three feet below the existing ground surface, are the remains of an ecclesiastical building of about the 4th or 5th century A.D.

In the spring of 1918, General Allenby's forces captured the hill, and a divisional headquarters was established there for a short while. It was during our stay here that the mosaic floor and foundations of an Early Christian church were discovered. A very small portion only remains, and unfortunately even this is sadly disturbed and disintegrated by upheavals caused by fig-trees

and olives growing up through the concrete and mosaic. The drawing illustrating this note depicts a small portion, which is more or less still a flat surface, and shows the general design of the floor of the aisles of the building. The nave floor has practically disappeared. A small portion only of the foundations and floor has been unearthed; but it is very doubtful whether any but a few panels of the mosaic could be preserved, being in a bad state of decay. Traces of a mosaic of a coarser type show distinct signs of the precincts having extended far beyond the building itself.

The tesserae are of the same size as and of similar tints to those at Shellal and Umm Jerrar, as regards marble, all of which must have been imported from Greece. No traces of green and blue vitreous tesserae are apparent here.

As in the case of the two previous floors found, the coarse mosaics round about would indicate extensive ambulatories and public thoroughfares. Only as regards foundations is Deir Dakleh more interesting than the mosaics previously found during operations. The foundations are extensive; and undoubtedly with more excavation, the larger part, if not the whole, of the plan of the building could be traced. The floor further exemplifies the very high standard of art and workmanship which prevailed in all the classic works of a similar nature during the period of the Greek and Roman occupations of Palestine. Here is shown the usual cleverness in geometrical design, and playfulness and harmony in choice of colouring. A nation is judged by its art. Let us see to it that if we cannot equal in beauty, truth and sincerity the works of the past, we at any cost preserve those works as a monument to our forerunners and a standard to be aimed at by ourselves, so far as modern conditions will permit.

¹ For other tessellated pavements so discovered see *The Burlington Magazine*, Vol. xxxii, p. 185, and Vol. xxxiv, p. 3.

ENGLISH FURNITURE OF THE CABRIOLE PERIOD

BY H. AVRAY TIPPING

III—TABLES AND TRIPODS (*continued*)



HIPPENDALE'S "Director" sheds very little light on the character and uses of the varieties of small tables that prevailed in the cabriole period. Besides the two "tea or china" tables already mentioned he only gives a couple of little "breakfast" tables with flaps and four straight legs. There is no tripod table, if we except a little kettle-stand, so that it would seem that this form was already beginning to lose favour. But it is a very distinct feature of early Georgian furnishing, the majority of surviving examples belonging to the latter half of George II's reign. Such is a very fine specimen belonging to Mr. Percival Griffiths (PLATE XII, A). The top, instead of having the usual round form, is oblong, with undulating sides and cut-off corners. It rests firmly on a quintette of short columns and is hinged to turn up. The gallery bends over basket-wise with richly modelled pierced scrollwork. The column and tripod have acanthus leaf ornament, and the feet are of a late and decadent ball-and-claw type. Such tables, and the smaller stands of the same form, could easily be set about for the convenience of ladies taking tea and needing adjuncts and lights for their needlework. But neither they nor chairs were left permanently in the central portions of reception rooms, which were intended to hold people rather than furniture. In mediæval and Tudor times the latter was so scarce that immobile pieces were not in the way because there were so very few of them. With the multiplication of the numbers and the purposes of the pieces, thought was at once given to a mitigation of their weight and clumsiness. Walnut replaced oak, and the flap, the tilt and the slide became usual table features. When the full surface was not needed such pieces, assuming their compact form, projected little from the walls they lined, and the area of the room was available for a crowd more accustomed to stand than ourselves. The gate-legged table with two vertically hinged flaps was one form. The half-square or round with one flap folding over the fixed part, or opening out to complete the square or circle, was another, and this became almost universally adopted for card-playing. An early form, in oak, occurs in a style that betokens the pre-Restoration period, but as the chief purpose was no doubt card-playing, drinking and such convivialities as were taboo under the Puritan régime, its scarcity until Charles II's time is accounted for. The top was of wood, suitable to all purposes, and the final specialisation of the card-table

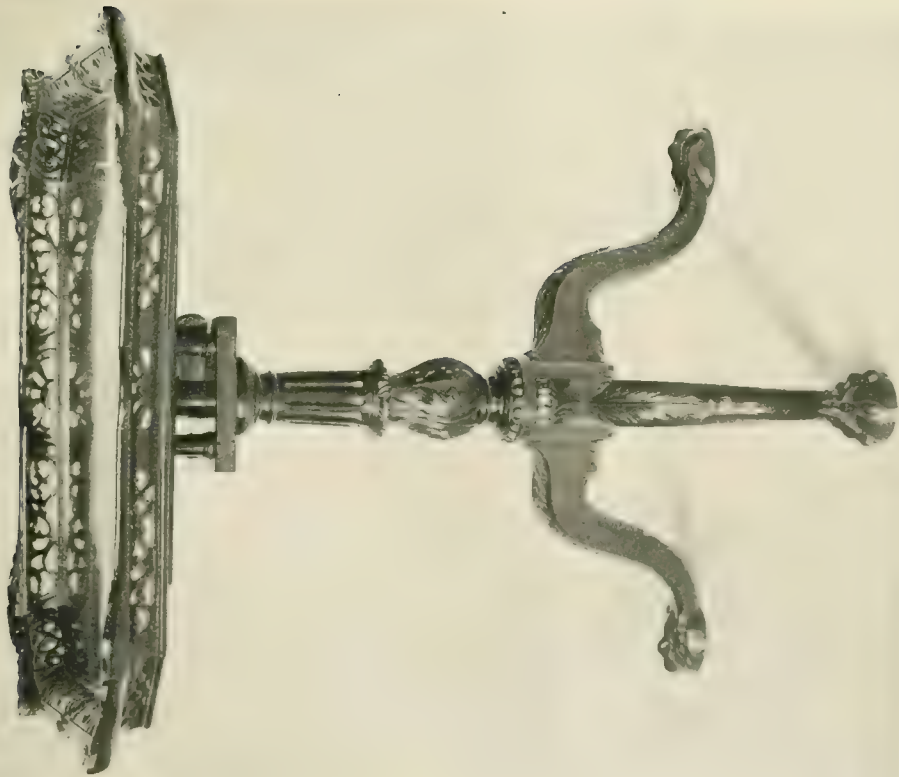
only took place within the cabriole period. Yet two and a half centuries before that cards were a commodity in sufficient demand in England for the London makers to have so strong an objection to free trade in them as to obtain an Act prohibiting their import. Card-playing was then esteemed a mild form of pastime, and, unlike such "lowde dysports" as "harpyng, lutyng and syngyn", was permissible in a household still mourning for its deceased lord.¹ In Charles II's time its extreme popularity at Court made it usual at Whitehall all seven days of the week, and Evelyn, moralising over the death of the King in 1685, records how on a previous Sunday "twenty of the great courtiers and other dissolute persons were at Bassett round a large table".² This will probably have been a walnut gate-table, for there was not yet a distinct card-table even of small size, although such were then being specialised for chess and backgammon. They were not folders, but the top, inlaid as a chess-board, slid or lifted off, disclosing a well—the depth of what in an ordinary table would be a shallow drawer—inlaid for backgammon. Samuel Pepys possessed one, the top of which is illustrated by Mr. Macquoid,³ and there is a specimen at Hamilton Palace, which was rebuilt towards the close of the seventeenth century by Duke William and Duchess Anne.

With the cabriole came the folding card-table; but at first the plan of covering the inner surface with a woven material glued on was not adopted. Not only veneer, but lacquer, was used for the top, and that this was not used bare for tea and such purposes, but covered with a cloth for the convenience of taking up the cards, is shown by such surfaces being, at the corners, rounded with a slightly raised moulding to hold the candlesticks, and at the edge, right-handed for each player, an oval depression for money. These are found in mahogany and of the time of George II. But there are Queen Anne examples with woven material. This might be needlework, such as we find at Raby Castle on a walnut table of about 1712. The walnut is used for the banding round the edge and for the candle roundels, but the rest of the surface is needlework. Here there are no money hollows, but they, as well as the candle circles, occur in a table at Penshurst similarly covered but dating a score of years later. It is of mahogany and has lion mask and paw on knee and

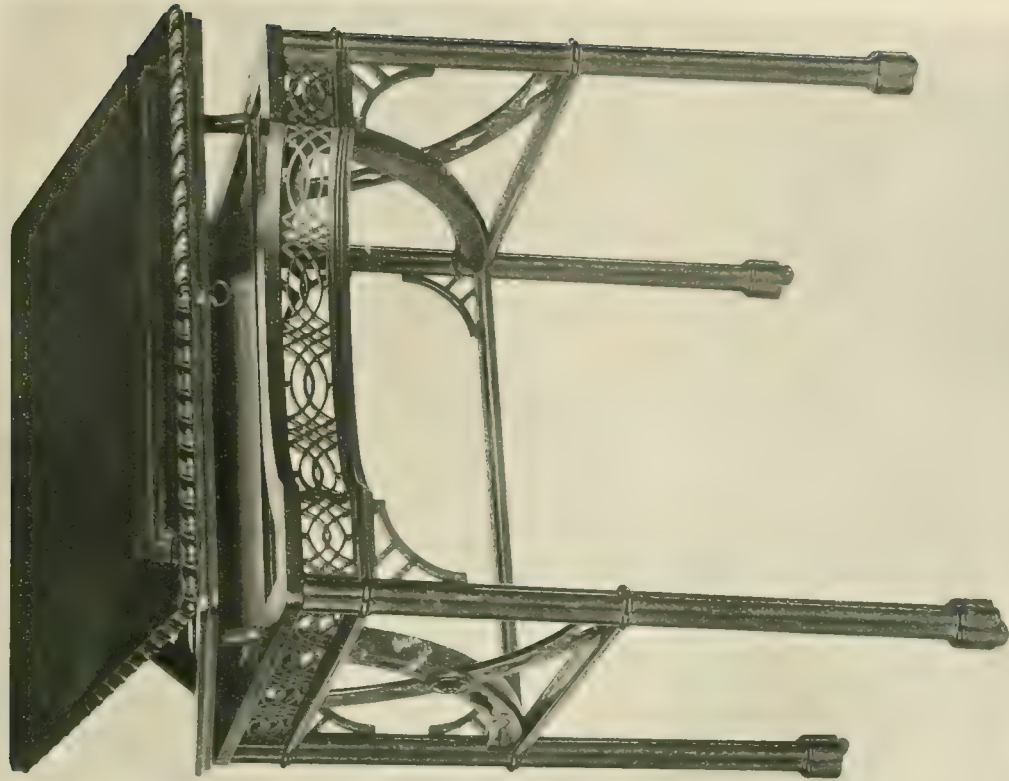
¹ Paston Letters, vol. III, p. 314. 1875 edition.

² Evelyn's Diary, Feb. 5, 1685.

³ Macquoid. Age of Walnut, fig. 115.



A. Galliered table on tripod stand. The gallery's exceptional in its solidity and ornateness; c. 1745



B. Cluster-legged drawing table. Its lightness and elegance imply that it was made for a lady amateur; c. 1750



C. Card-table, with lion mask knee and lion paw feet; c. 1720



D. Card-table of Chippendale's "French" type. The choice nature of the figured walnut veneer is the excuse for so late a use of this wood; c. 1745.

foot, resembling those of a table of the same date now illustrated [PLATE XIII, C]. Here, however, the lion holds a ring in his mouth. The whole character of the leg and the nulling of the lower edge of the frame exactly resemble the treatment of the large settee that was shown on PLATE V (vol. xxxiii, p. 138), and as both these choice pieces have also the characteristic of being of walnut though dating from the mahogany age, they are likely to be by the same maker, if not of the same set. The card-table is of unusually large size, 38 inches across when open. The top has been re-covered, but in the old material and on the old lines. The practice of using a close-woven green cloth, similar to that of billiard-tables, and clean cut against the edge of the banding, came later, and is characteristic of the round straight-legged card-tables of George III's time. The most usual earlier covering was green velvet, with a narrow gold gallon, fixed with small-headed gilt nails about an inch apart, masking the junction of wood and stuff. So normal was this before the close of Queen Anne's reign that Pope, in a mock heroic description of a game of ombre, calls the cards

. . . party coloured troops, a shining train
Drawn forth to combat on the velvet plain.⁴

The multiplication and development of the card-table was then called for by the rage for gambling with card-playing as its basis. "Rather than forego my cards, I'll forswear my visits, fashions, my walking, friends and relations"⁵, cries Lady Lurewell after a ruinous loss. Nor were they merely a pastime for the frivolous; for, describing the Assemblies fashionable in 1741, Lady Hertford writes to Lady Pomfret, who was in Italy: "Boys and girls sit down as gravely to whist-tables as fellows of colleges used to do formerly. It is actually a ridiculous, though, I think, a mortifying, sight that play should become the business of the nation from the age of fifteen to fourscore. I am to have one of these rackets next Wednesday"⁶.

Some card-tables were fitted with a double flap, thus providing both a velvet and a wood top. Such may Pope have had in mind for his game of ombre as, the moment it is over,

"Sudden the board with cups and spoons is crown'd"⁷.

⁴ "Rape of the Lock", canto III, lines 43-4.

⁵ Farquhar, "Sir Harry Wildair", act II, sc. 2, first performed in 1701.

⁶ Correspondence of Lady Hertford and Lady Pomfret, vol. III, p. 103.

⁷ "Rape of the Lock", canto III, line 105.

and the company drink coffee. Such tables were often of round form and dating from Queen Anne's time, as does one—not, however, with double flap—belonging to Mr. Percival Griffiths, with legs of the *pied de biche* type merging into the full cabriole. But the square shape, with serpentine front and projecting corners to accommodate candlesticks, prevailed throughout the cabriole period. Thus the form of both the tables illustrated is the same although they date some thirty years apart. The later one (PLATE XIII, D) may, indeed, not have been made till George III was King, for, though the legs are still cabrioled, they show the same lightness already commented on in the oblong "tea or china" table illustrated on PLATE XI (vol. xxxiii, p. 110). The whole treatment and ornamentation of the card-table shows the late Louis XV influence that possessed Chippendale when he published the "Director". It is an exceptionally finished piece, and the fine quality of the wood will be the excuse for the use of walnut so long after mahogany had established itself in popular esteem. It is in untouched condition, and retains its original fiddle varnish surface.

As a change from needlework and cards many ladies dabbled in art. The rather large and heavy drawing tables, with various fitments and tops to fix at any angle, which began to be made for architects and artists before the close of the cabriole period, were too clumsy and inelegant for the boudoir; but that the idea could be adapted to the use of the fair is shown by the example given (PLATE XII, B). It is a charming little piece in Chippendale's Chinese style, with an oblong top, 2 feet long by 18 inches wide. The double top when raised reveals a shallow depression wherein unfinished drawings can lie flat, while there is room in the little spaces afforded at the ends by the bowing-in of the front for pencils and other such material. The rachets, that enable the top to be fixed at any angle, work in a curved case, making, with the corresponding flat slat, an X-shaped filling to the sides with perforated ornament. These, and the stretchers below them and along the back, render the cluster column legs, fragile as they look, quite capable of sustaining considerable weight. It is in the best manner of the straight "Gothick" leg that began the ousting of the cabriole form and was the forerunner of the tapering square leg of Sheraton times.

A BYZANTINE NAVAL STANDARD (*circa 1141*)* BY LUIGI SERRA



PROPOSITION attributing to Cardinal Bessarion¹ the gift of this standard to the Monastery of Sta. Croce at Avellana, is without foundation². It is true that it is recorded in an Inventory drawn up in 1425 by the Dominicans of Gubbio, to whom at that date the Avellana Treasures were entrusted for greater security, thus: "a small banner embroidered with an angel armed with a sword"³. In another Inventory of 1641 it is thus described: "a very ancient standard embroidered in gold and small pearls, representing St. Michael and the Emperor Manuel, who died in the year 1180"⁴. At the close of the 18th century Cardinal Stefano Borgia vainly longed to acquire it; but during the course of the following century it was regarded as lost⁵.

It consists of a piece of crimson silk cloth, 75 cms. square, attached to another piece, also red, but of a paler shade, interwoven with embroidered designs, executed principally in gold thread⁶.

A study of the accompanying illustration shows that the subject is a full length figure of an archangel with a drawn sword, at whose feet crouches a kneeling man. Around the border and under the right wing of the archangel—in accordance with Byzantine art usage—are long inscriptions in Greek characters. The figure of the archangel is well proportioned and firmly, though not rigidly, poised. Clothing, armour and accessories are rich and handsome, with all the luxury customary in Byzantine art; but the figure is not altogether lacking in considerable grace and charm. The fine youthful head is surrounded by a vertical halo edged with a double border of pearls; the tresses of chestnut hair are touched with red, and silvered in the high lights; the forehead is adorned with an ornament in the shape of a blue butterfly, beneath which appears a chaplet bordered with red; and behind float two blue ribbons.

The modelling of the face is obtained by silk threads worked in varying shades of pale yellow, and heightened by touches of red, added where

needful, now in bright patches, and again in light touches and faint lines of greenish shadows around the eyes, along the nose and outlining the contour of the face and neck.

The delicate arches of the eyebrows are outlined in chestnut-coloured silk, over large, wide-opened oval eyes; the nose and mouth are defined in violet, the latter being further modelled by touches of yellow shading.

The body of the archangel is clad in a cuirass of golden scales with a wide collar (part of which only is preserved). It reaches to the elbows, leaving the bare forearms and hands outlined and defined in bright red. A girdle confines the waist, below which there falls to the knees a tunic adorned with bars and spots. Two long stoles support a mantle which falls from the shoulders.

The legs, appearing beneath the tunic, are outlined and modelled in the same shades and colour as the face; and they are clad a third of the way up the calf in buskins, decorated with bars, spots and circles in sections.

The wings, composed of wide oval scales, are edged with a species of border decorated with angles and circles, and they turn up at the end in slight curves. The sword is formed of two bands of gold thread, edged with three rows of pearls, which at the handle are wound round and round in varying lengths, whilst the scabbard hanging down from the girdle displays a line of circles.

The kneeling figure, shrunken and contracted after the conventional Byzantine manner of representing worshippers, exhibits no individuality in its vacant countenance. Even the feebly fluttering hands are without expression. Whilst in the archangel the artist—following the abstract type of celestial heralds accepted by Byzantine traditions—has succeeded in reproducing a personality which, in spite of its conventionality, is instinct with nobility and grace, when he comes into direct contact with reality he presents a figure, certainly naturalistic, but undeveloped and stopping short at the point of juncture between life and its essential accent.

The masterly technique is substantially the same as that expressed in the archangel. The fabric is markedly rounded in the face, slightly undulated in the hands with their long fingers, and outlined even in the palms with pale red thread. In the eyes there are the same round, not very dark, pupils as in those of the archangel, and they stand out upon a blue background surrounded by black circles. The abundant hair in soft smooth curves terminates in three curls of a pale yellow shade like the eyebrows. A beard outlines

* Translated from the Italian by Mr. Robert Cust.

¹ Giuseppe Cozza Luzzi. Paper read 25th January, 1889, at the Accademia Pontificia Archeologica, under the title *Di un antico vessillo navale. Dissertazioni della Pont. Acc. romana di Archeologia*, serie II, Tomo III; Roma, 1890.

² Alberto Gibelli, *Monografia dell' antico Monastero di S. Croce dell' Avellana*. Faenza, Conti, 1895, p. 41.

³ *Op. e pag. cit.*

⁴ P. 45.

⁵ P. 47.

⁶ "Crysoclavo" (χρυσόκλαβος)—i.e., silken material woven and sewn with gold.

"Holovero" (ολούερος)—i.e., silken cloth of a single shade, generally purple.



A Byzantine naval standard, in the monastery of S. Croce, Avellana

the lower part of the face by means of curvilinear threads, whilst a moustache sprouting from the lips is marked out by stitches of violet. The figure wears a violet robe, of which only a small portion is visible, beneath a white collar with studs and bands of silver, at the sleeves and along the length of the right leg, for it is almost entirely covered by a sumptuous red and gold cloak, embroidered with a conventional pattern of flowers in quadrangular divisions, a checkered orphery marked with crosses and a border of wavy lines.

The whole effect is archaistic, but not pronouncedly so, nor does it in any way suggest imitation. The letters of the inscription are worked in bands of gold thread, now partially worn away, showing the design drawn on the material itself. Reconstruction is thus easy. The words are represented by abbreviations. There is a free and fragmentary Latin translation of the whole in the *Annales Camaldulenses*⁷, which records the standard under the year 1177, and identifies the figures as representing the Archangel Michael and the Emperor Emanuele Paleologo. The inscriptions are there given in full and in facsimile, and are finely rendered into Latin by Cristoforo Amaduzzi⁸. Moroni⁹ also repeats the same information regarding the personages, but does not give the inscription. It is, however, again translated and transcribed into Italian by Giuseppe Cozza-Luzzi¹⁰, who, following Amaduzzi's text, comments upon it with copious philological and historical learning. Setting aside historico-philological explanations, which are out of place here, we give the translation of the inscriptions, making use of the original text rather than the transcription and version already cited, merely remarking that the divergences between these various translations are solely in matters of detail.

From the upper frame work, passing to the right and thence to the left and along the bottom:—

"As once Joshua, the son of Navi, bending the knee threw himself at thy feet, imploring thee to grant him strength for the purpose of defeating the hordes of his enemies, so I, thy servant Manuel, son of the glorious and thrice happy Eudocia, who had (for her consort) the father of an Emperor, and was herself the parent of an Imperial line¹¹, now, in the guise of a suppliant, cast myself at thy feet and implore thee that thou wouldst protect me with thy golden wings, and going before me deliver me from all harm; and that I may have thee as my patron and guardian of my soul and my body as long as I live, so that at the last dread Judgment I may find, thanks to

thy favour, the Lord merciful. Since from my mother's womb I was entrusted to thee, Oh! Captain of Spirits" (that is to say, "of the Angelic Hosts").

In the upper angles to the left: "The chief Captain, the Guardian"; to the right: "Michael". Under the right wing of the archangel: "Mine ear heareth thy prayer and I am protecting thee with my own wings as my servant. Thine enemies I am putting to flight with my sword."

With regard to the persons represented, whilst there can be no doubt about the celestial Being, obviously the Archangel Michael—so widely honoured in Byzantine art—a mistake may easily arise as to the human figure, who in point of fact has been wrongly identified with Emanuele Paleologo, Emperor of the Greeks, who died in 1180. Such a supposition would throw the standard back to a period openly contradicting its stylistic traces, which clearly mark the 15th or, at the earliest, the end of the 14th centuries. It is to Cozza-Luzzi's credit that he has demonstrated with elaborate precision the evidence which relates to Emanuele Paleologo, natural son of John Paleologo, Emperor from 1373 to 1391. This man did not succeed his father on the Imperial throne; for John's legitimate son—also named Emanuele (1391-1425)—was elevated instead of him. He was nevertheless appointed to the command of the fleet by his Imperial brother, who, becoming jealous of the applause gained by him on account of the naval victory at Plate (Troad) over the Turks, shut him up, together with his children, in prison, and kept him there for several years; if not until his death. Since such an event was that which closed the active career of this Emanuele Paleologo, it would seem clear that this standard should be attributed to him.

As regards the iconography of the figures upon the standard the most obvious resemblances are to be collected from miniatures.

In the *Psalter of Basil II* (10th or early 11th century)¹² the Emperor Basil is shown standing with a lance in his right hand and a sheathed sword in his left, attended by a number of kneeling figures. In the *Codice Regina*¹³ (10th century) we see Bishop Nicholas with the protector and superior of the convent on their knees before him. In the *Exultet Vaticano*¹⁴, illuminated at Benevento during the reigns of Pandolfo and Landolfo (1038-1059), there is a miniature, with inscription attached, representing the priest Giovanni, chaplain of the monastery of San Pietro at Benevento, crouching down to the left, on his knees before the saintly patron of the convent, who stands with a banner in his right hand and keys in his left.

⁷ Mittarelli e Costadoni, *Venetis*, 1759, vol. IV, lib. 32, p. 69.

⁸ *Anecdota Litteraria*, Settariam, Romae, 1774, III, pp. 23-28.

⁹ *Dizionario*, Venezia, Tip. Emiliana, vol. 52, 1851, p. 104.

¹⁰ *Op. cit.*

¹¹ "Porfirogenito"—i.e., a line of persons born to the purple—i.e., to Imperial rank.

¹² Venezia, *Biblioteca Marciana*.

¹³ *Biblioteca Vaticana*, No. 1.

¹⁴ Val. Lat. 9820.

We can also adduce comparison with work of another kind. A panel of brass in the Schlumberger Collection shows S. George, full face, with a prostrate donor on his right hand (10th or 11th century). In a mosaic in the Church of the Martorana at Palermo (12th century) the Admiral George of Antioch kneels with uplifted hands on the left side of the Virgin, who is standing upright, whilst to the left again there is a label, upon which runs a long inscription.

From these and other similar artistic representations we can only collect generic resemblances; but in the *Rotulo di Giosue* (5th & 6th century most probably) and in the *Menologio di Basile II*¹⁵ all the elements in the figures on this standard are to be found so strongly in evidence as to establish its direct dependence upon them.

In one of the miniatures of the *Rotulo di Giosue* that warrior is represented in an open landscape with the City of Jericho in the background prone before the Archangel Michael, who, with outspread wings and drawn sword, listens graciously to the prayer of his mortal worshipper. The Archangel is turned to the right because the suppliant is kneeling on that side, and not, as in the standard, on the left. The whole composition—in the drawing and the position of the wings, in the manner of grasping the sword and its sheath—exhibits a resemblance to the analogous figure on the standard. Also between the two human figures there are not lacking similarities, although they are not so marked. There are also long inscriptions explanatory of the scene represented. So that in its essential parts, as well as in its elements, the illustration in the *Rotulo di Giosue* has served as a model for the author of the standard. In the *Rotulo*, however, the story presented is descriptive: for in one and the same scene Joshua is represented as interviewing the Divine messenger and also as adoring him when he learns his true identity, and, moreover, other figures are added to the composition. In the standard, on the other hand, the design is simply reduced to the two indispensable elements and stamped with a monumental and hieratic character, so that the figures shine out with an even greater majesty of inspiration and bearing.

In the *Menologio di Basile II* we find the very episode in the life of Joshua alluded to in the commencement of the inscription which borders the standard. In this example, likewise, the landscape is wider and richer; but it also appears simplified in comparison and free from details of locality and subordinate figures. The Archangel stands in the centre of the composition, with his left wing folded and right still raised, as if to indicate that he had just paused in flight; whereas in the standard the two wings are composed with greater nobility and with a quiet decorative feel-

ing. With his right hand he raises his sword and with the other he grasps its sheath. To his right the crouching figure of Joshua, in full armour, begs that the course of the sun may be stayed, the orb of which is shown at the very top of the picture, and cut by the frame. A writing explains the figures and helps out the other details.

In the same *Menologio* there is another illustration which also recalls this standard. It represents a pastoral staff in the form of a column, surmounted by a capital, upon which a figure with upturned face and raised hands, like Paleologo, kneels before a bust of St. Simeon Stylites.

In spite of its derivation from pre-existing Byzantine monuments, this naval standard from Avellana asserts its own importance, not only on account of its rarity—since, although many Byzantine standards decorated with figures⁽¹⁶⁾ are recorded, and several of them may be seen represented in goldsmiths' work in miniatures (as, for example, in the *Codice Rosano* of the sixth century: *Christ Before Pilate* and *Christ and Barabbas*, etc.), none, it appears, have come down to us so complete as this one—but also on account of its pleasing workmanship, which, if it does make use of earlier ideas, renews and adapts them with distinction. We must not, however, exaggerate its value. A comparison with two finer examples of Byzantine needlecraft belonging to about the same period: 1, the Dalmatic, said to have belonged to Charlemagne, preserved in the Sacristy of S. Peter's at Rome; and 2, the Piece of Material treasured at Castel'Arquato, which can be attributed to about the 14th century, will suffice to prove that the Urbino standard, although not of any distinct individuality, may be considered as a valuable example of artistic expression during the declining period of Byzantine Art.

The Dalmatic displays an organic design incomparably more complex and sumptuous, broadly inspired with a wonderful feeling of grandeur and stupendous decorative fancy, enlivened by strongly marked designs of great variety in effect, and executed with exquisite technical skill. In comparison with it the design of the standard appears academic, confused in its ideas, poor in decorative feeling, and limited in executive resource.

Beside the Piece of Material at Castel'Arquato it fares no better: for in this example the subjects are abounding in warm and manifold vitality, expressed naturally in the single figures into which the artist has succeeded in infusing varying individuality, both of aspect and movement. The forms, the clothing, and the buildings, proportioned to the figures, are embroidered in delicate detail.

¹⁵ Both in the Vatican Library.

¹⁶ "Labara"—i.e., λάβαρα, σημαῖαι, σημεία.

Both these works of art are by expert masters of Byzantine art, and they alone are sufficient to prove the magnificent inspiration of that art, even if no other proofs but these had survived. The standard, on the other hand, is the work of an artist of modest aims, who flourished at a time when Byzantine tradition was drifting fatally

towards extreme exhaustion, but who, not without a certain nobility of treatment, has succeeded in securing some of its most living aspects, enough to confer an artistic value upon an historic relic which may be considered one of the latest and most conspicuous records of Greek naval power.

REVIEW

THE WILTON SUITS: A Controversy, with Notes on other Archæological Questions by various writers; 48 pp., 7 pl. (Sotheby, Wilkinson and Hodge.) For private circulation.

Messrs. Sotheby, Wilkinson and Hodge have issued a booklet entitled "The Wilton Suits; a Controversy". In this the opinions of the various authorities on the subject are fairly set forth, but the result is certainly, as the title says, "a controversy", and, as one of the authorities says, the explanation of the presence of these two suits at Wilton is difficult, and a difficulty which can only be satisfactorily solved from the archives at Wilton. Baron de Cosson and Mr. Foulkes

represent the two sides of the question as to the nationality of the armourer or armourers responsible for the suits, and the one point that the wearers of the armours were never the prisoners of the Earl of Pembroke, but of the Spaniards, makes their appearance at Wilton very mysterious. The whole question is one which may some day be definitely answered when more of the historical MSS. commission has come to light. With the controversy are some interesting notes by Mr. G. D. Hobson, Baron de Cosson, and an especially noteworthy one on "The Construction of Armour" by Mr. Paul Hardy. D.

A MONTHLY CHRONICLE

THE FITZWILLIAM MUSEUM, CAMBRIDGE.—The Seventieth Report of the Fitzwilliam Museum continues the record of wide and well-balanced activity that characterises its direction. It is a great advantage to the country that all works of art and archæology should not be piled up in the metropolitan museums, and peculiarly agreeable to find collections such as those of Cambridge and Oxford expanding in congenial association with the Universities. As time goes on, even undergraduates, in greater number, may become interested in them, and the new scheme under consideration at Oxford for a school of the History of Art may help in this direction. The war has delayed the building of the new Marlay wing at Cambridge, and penury of endowment limits purchases; but friends of the Museum are still generous, and a variety of gifts and bequests is noted in the Report. Among these are pictures given by the late Joseph Prior, coins and medals by the late J. D. Tremlett and the Rev. E. C. Derrick, watercolours, drawings, prints, autographs and objects of art from various sources. A notable addition is the *Tarquin and Lucrece* attributed to Titian, the gift of a late generous donor whose modest "anonymity" is wearing thin. A picture with this title was in the collection of Charles I. To the particulars given in the Report it may be added that it was afterwards sold to Louis XIV, and for a time in the Louvre. Waagen, Crowe and Cavalcaselle, Gronau and other authorities say that it belonged also to Lord Hertford, but this is a mistake. He bid £500 for it at the Coningham sale in 1849, but

it was bought in at £525 (see the *Catalogue of Paintings* of the Wallace collection, under *Cagnacci*, No. 643). The bid, and the existence of the *Perseus and Andromeda* at Hertford House probably led to the mistake; for Waagen did not see the picture, and his statement was doubtless copied by later writers. Some discrepancies remain to be cleared up before the Fitzwilliam picture can be identified with that of Charles I, and the writer has not yet seen it. The other most striking acquisition is *The Metz Pontifical*, presented by Mr. Yates Thompson. This gift and another to the British Museum Library will temper to some extent our regrets at the dispersal of a magnificent collection of illuminated manuscripts. D. S. M.

DR. GUSTAVO FRIZZONI.—We greatly regret having to chronicle the death of Dr. Gustavo Frizzoni, which occurred last month in Milan. Born in 1840, Dr. Frizzoni came of an old Bergamesque family, and both his father and his uncle were intimate friends of Giovanni Morelli, whose letters to Federico Frizzoni, it will be recalled, have yielded an interesting series of excerpts for the memoir of the author, contributed by Dr. Frizzoni to the final edition of Morelli's writings. It is as the faithful guardian of the Morellian tradition that Dr. Frizzoni will always retain his place in the history of art criticism; and no student of Italian Renaissance painting can ever afford to disregard the numerous papers, which to the last he went on contributing to the leading art magazines of Europe, so vast an amount of detailed information do they contain,

the purely analytical element in them doubtless predominating over the synthetic and constructive element. Many visitors to Milan will retain a grateful recollection of the kindness and hospitality shown them by the late art-critic in taking them round the various picture collections of the city, both public and private, including Dr. Frizzoni's own, so charmingly shown in his flat, first in the Via Pontaccio—Morelli's old flat, I believe—and later in the Via Cusani. And now that Dr. Frizzoni is gone, and the door to the studio of his friend Cavenaghi closed by death too, Milan will hardly seem to us the same city—the whole Morellian period has receded into history; and something that still took one back, one felt it very definitely, to the atmosphere of Stendhal's Lombardy, has ceased to be a portion of tangible reality. T. B.

EARLY AMERICAN PAINTERS.—In "One Hundred Early American Paintings", a book recently put forth by H. L. and W. L. Ehrich in memory of their father, Louis R. Ehrich, founder of the Ehrich Galleries, New York, information is asked concerning the dates of birth and death of the following 18th and 19th century artists: T. E. Billings, Bowen, Buddington, O. A. Bullard, Henry Chapin, George Courahoe, F. V. Doornick, Drinker, D. R. Fairfax, Duncan Ferguson, J. Frazer, Green, W. Lewis, McConkey, James McGibbon, McKay, William T. Matthews, B. Onthank, Thomas Parker, John Ritts Penniman, William Polk, Roberts, John Russell of Guilford, James Sawyer, William Southworth, Martin Sprague, Taylor, M. C. Torry, Caroline Weeks, Westoby, Joseph Willard, Henry J. Wright. *The Burlington Magazine* will be pleased to forward to Messrs. Ehrich any information concerning these artists which may be sent to its offices.

PAINTINGS AND DRAWINGS BY J. MARCHAND; CARFAX & CO.—M. Marchand takes an honourable place among the many artists who have profited by the study of Cézanne. A few years ago his work was more like Cézanne's in manner than it is now, but not in the purely external, caricatural way which is so common, and which seems so fatally easy to follow. To this time belong

the views of Céret in the present exhibition, and other examples will be remembered by those who saw M. Marchand's first exhibition at the Carfax Gallery. One or two pictures here (*Pot Persan* and *La Charrue*—both austere in colour, but with a very marked painter-like quality, particularly in the masterly still-life) are still earlier, and show him at another preliminary stage. He is still a young man, and, as his latest work has a new freshness and freedom, one may assume that he will go much further. The rendering of clean cold light in *Azay-le-Rideau* (Nos. 1 and 2) has a beauty differing widely from the qualities to be found in the more stately arrangements of southern landscape such as the pictures of the *Pont de Céret* and the *Église de Bormes*. These have other beauties appropriate to their kind; and what M. Marchand can do with full rich colour is shown in the still-life *Buste de Charles-Louis Philippe et fleurs*. The portraits are solidly established with that appreciative realism which underlies all that M. Marchand does, and the few drawings exhibited are alert and sensitive potations of form and colour. In the latter one may notice again the gradual abandonment of the Cézanne manner for one which is definitely personal. M. Marchand has intellectual balance as well as a fine sensibility, and has attained an unusual power of self-expression. R. S.

MESSRS. WILLIAM GRIGGS AND SONS, LTD.—Most of the skilled operators of this well-known firm of printers (Hanover Street, Peckham, S.E. 15) having now been demobilised, Messrs. Griggs, we are glad to learn, are able to resume printing; and the business has been reorganised in order to meet present and future conditions. The work of Messrs. Griggs in collotype, lithography, and other artistic printing in colour and in monochrome has been of high repute for sixty years. They have done much fine printing for the British Museum; the Pierpont Morgan catalogues showed their powers in colour-printing; and "The Journal of Indian Art" and other productions which they have printed for learned societies are a standing testimony to their merit.

LETTERS

WAR GRAVES

GENTLEMEN,—Sir Frederic Kenyon's report¹ to the Imperial War Graves Commission calls for public protest. We are all aware that to be effective such protest must come from the millions of men and women whose sons and husbands and fathers are buried in foreign lands, rather than

¹ *War Graves*. Report to the Imperial War Graves Commission by Lieut.-Colonel Sir Frederic Kenyon, K.C.B., Director of the British Museum (H.M. Stationery Office, 3d. net).

from any body of specialist opinion. I am, however, convinced that something will have been gained if the government's proposals can be discredited upon technical and artistic grounds alone.

In the first place, and generally, it seems clear that the principal mistake is the placing of the matter of war graves in the hands of architects. Architectural advice is possibly desirable, but leadership by architects in such a matter is a mistake on two grounds, viz.: 1. The provision and

erection of monuments, whether central monuments or headstones, is the principal business under discussion, and this is not an architect's job, but a sculptor's and a tombstone-maker's.

2. The architect is, by the nature of his profession, one who directs the work of builders—he is not himself a maker of things. The designing of monuments is properly the business of those who *make* monuments.

In this matter of war graves there is, upon the one hand, the department of government concerned, *viz.*, the Imperial War Graves Commission, and, upon the other, there are the various classes of workers and makers of things, among whom we are here only concerned with those who make monuments.

The business of the War Graves Commission is, in this matter of monuments, to decide what form, if any, the national or central monuments shall take, having regard, not at all to the artistic views of architects, but solely to the sentiment of the nation, poor as well as rich, if ascertainable, and to the funds at its disposal. If it should decide that headstones should be placed upon every known grave (*i.e.*, if it should conclude that such is the nation's wish, and the French or other foreign governments, *mirabile dictu*, do not object), then it is its business to ascertain and declare the number of headstones required, and, calling together a representative body of headstone-makers (small firms rather than big, because the heads of small firms are generally themselves working masons and not merely business managers, however cultured by acquaintance with architects), to discover the best method of production.

This method has not been followed by the War Graves Commission, which, impressed, as most people are at the present time, by the commercial success of organised production and, probably, quite ignorant, as rich people generally are, of the evils resulting from modern industrial methods, naturally allowed itself to be led by architects—the artistic counterparts of business managers.

This would be the less deplorable were it not that the making of tombstones is still in a very large degree in the hands of small firms which, scattered up and down the country (there is probably hardly a town without a small mason's yard), are quite capable of supplying all the headstones or crosses required, and that in a manner which, if not up to the artistic level of former times (and that cannot be expected in an age concerned more for the *volume* of international trade than for the good *quality* of the product), would certainly have the merit of being representative of the national culture or lack of culture, and not representative merely of the ideas of a few individual architects.

The commission's attitude in the matter is the more easily understood inasmuch as it is the whole

trend of our time to impose the ideas of the few upon the many while being careful to hide the process under a guise of democratic sympathy and social reform. Thus the idea that half a million headstones should be made according to the ideas of a few architects (an idea worthy of the Prussian or the Ptolemy at his best) instead of according to those of several thousand stone-masons and twenty million relatives is not surprising, and under the plea of commemorating "the sense of comradeship and common service" and "the spirit of discipline and order", *etc.* (*vide* "Report"), it is hoped that the very widespread desire of relatives to have some personal control of the monuments to their dead will be overcome.

If the graveyards in France and elsewhere, and the bodies buried in them, are the absolute property of the government (a legal question as to which I am ignorant), then the wishes of relatives need not be considered, and the government has only to discover how best to provide, if such be its desire, a permanent memorial, and, if only from that point of view, the idea of erecting over half a million headstones from the designs of a few architects stands condemned, for, by such a method, nothing will be commemorated but the ineptitude of a commercial nation blind to the fact that good workmanship is a personal achievement and cannot be ordered, like coal, by the ton.

But few successful architects, still less men of business and administrators, can see the truth of these contentions, and the hypocrisy becomes appalling when, on the strange contention (*vide* "Report") that "we are a Christian empire", it is proposed not only to put up crosses as central monuments but even sham altars. The central doctrine of Christianity is the freewill and consequent responsibility of the individual. Yet here is a nation calling itself Christian which refuses responsibility to the workman, and under the cloak of culture denies to mourners even the unfettered choice of words! (*Vide* "Report".)

I assume that the administration decides that any known grave shall have a headstone (whether or no this is really desirable or desired).

I assume that the administration has the right, and it has the power, to make certain regulations (we are not anarchists) as to the size of headstones.

I assume that the administration has *not* the right, though it has the power, to enslave, intellectually, morally, æsthetically, or physically, even one man, and certainly not a very large number of men.

I assume that, provided certain regimental particulars (name, date, regiment, *etc.*) be inscribed upon each stone, the administration has not the right to dictate to relatives as to what shall or shall not be inscribed upon the stone, and this in spite of all that may be said (*vide* "Report") about "the sentimental versifier or the crank".

Now, an ordinary small monumental mason could, without turning his shop into a factory, easily and without hurrying, supply, say, six hundred small headstones in three years at the cost of a few pounds each (say between £3 10s. and £5). Presumably a thousand other small workshops could do the same, and it would be desirable and seemly to distribute the work so that, as far as possible, the stones commemorating men of a certain locality should be made in that locality—Brighton masons doing stones for Brighton men, Marlow for Marlow, and so on—placing the work always in the hands of “small” men and not big firms.

In this way a certain local quality would result, and the graveyards would gain the desirable quality of variety. Anything in addition to the regimental particulars could be paid for by the relatives and not by the government. What would it matter if the lettering and mason's work varied between one stone and the next—some good, some bad? That variety would be better than a uniform mediocrity, however quasi-artistic (*vide* Postscript to this letter). Why should not the inscriptions be as varied as the men they commemorate—some good, some bad? If we are, as we are, a nation without a strong tradition of good workmanship, why hide the fact under a pretentious scheme of architectural origin as do the Prussians in Berlin?

It is suggested in Sir Frederic Kenyon's report that the rows of headstones will be like a regiment on parade. But a regiment on parade is, though uniformed, not composed of men all of one size and shape and colour and kind.

It is said that the existing wooden crosses are very impressive, and they well may be. But they were not made all at one time by the thousand from the design of an architect! A crowd in Trafalgar Square is very impressive; but if you were to replace it by an equal number of tailor's dummies it is not certain that the result, however architectural, would be equally impressive.

In conclusion, I would urge that the government should take the advice of those who have some respect for individuality and responsibility instead of that of persons whose whole outlook is coloured by the notion that good work can be produced by proxy.—I am, yours faithfully,

ERIC GILL.

P.S.—I understand that, for the actual doing of inscriptions, the government is employing several architects and assistants to experiment with a process by which acid shall be used to “bite” the lettering into the stone. Even if the result were not bound to be a failure upon artistic grounds (as all methods must be which have their *origin* in the desire to save money), and it is, to say the least, unlikely that the repetition upon many thousands of headstones of the same rather feebly artistic lettering (we have seen specimens),

made more or less worse by the acid process, will be a success, it is clear that such a process would never have been thought of if the government were not inspired by quantitative rather than qualitative notions. If a single firm should have the job of turning out 600,000 headstones, naturally it would cast around for cheap and quick processes, and it is, I think, not the least merit of the counter proposal suggested above that the temptation to sacrifice quality to quantity would be reduced to a minimum. A man who has got three years in which to make six hundred small headstones has (provided the payment be reasonable) no need to hurry himself, and he can put his best into the work—always supposing that he is himself a workman and not merely the master of other workmen with no interest in the work but the profit to be got out of it.—E. G.

SALVAGE OF WORKS OF ART IN RUSSIA

GENTLEMEN,—Having, since my arrival in London some time ago, heard many anxious enquiries about the fate of art treasures in Russia, I venture to ask you whether you will allow me, by printing these lines in *The Burlington Magazine*, to convey what information I possess on the subject to all lovers of art.

I left Petrograd at the end of last October, having remained there nearly a full year under the Bolsheviks, and having devoted all my time to saving works of art from destruction. When the Bolsheviks usurped power in the first days of November 1917, a few of my friends and myself decided to stay on and exert our energies in that one direction of rescue work, and when I was obliged to take to flight our numbers in Petrograd reached about eighty.

All the best things of the Hermitage had been packed and sent to Moscow after the fall of Riga, and, therefore, previously to the Bolshevik revolution; not only the pictures and the Greek and Scythian works of art, but also the 18th-century china and the best of the smaller works of sculpture, of the furniture and vases. The packing was done so thoroughly that when one of the boxes containing porcelain groups was dropped at the station in Petrograd it was brought back to the Hermitage and when unpacked it was found that none of its contents had suffered. Two trains had taken the packing-cases to Moscow, at an interval of ten days; the Provisional Government had given a special guard of cadets from military schools for accompanying the trains, which proved very useful, as they had to defend one of the trains at a small station against an attack from demobilised soldiers, who wanted to seize the cars for travelling themselves. During the bombardment of the Kremlin these packing-cases remained untouched, having been stored in the basement of the Kremlin Palace. One box was grazed

by a bullet which came in through a window, but no damage was done. Rumours having spread of boxes being taken away from the Kremlin at night, a commission was sent to Moscow from the Hermitage in September 1918, to investigate the matter; the commission reported that all the boxes were untouched and their numbers corresponded to those on the lists. Fearing, however, that when the Bolshevik chiefs, who now live in the Kremlin, were turned out, a second bombardment might ensue, we took steps towards returning the things to the Hermitage. Unfortunately, the Moscow railway absolutely refused to put separate trains at our disposal, offering, instead, two cars a week for the work; this we all deemed unacceptable. With the Hermitage things are stored some of the best things from Peterhof (two waggon-loads), and from Tsarskoe-Selo (three waggon-loads), also a number of cases with pictures from the Academy of Fine Arts and from the Alexander III Museum (now re-named by the Bolsheviks "Russian Museum"). The Malmaison pictures, though claimed by the German Government, have not been surrendered, and are in their packing-cases in Moscow. I have good reason to believe that all the plate from the Winter Palace, and the Greek jewels, coins and medals from the Hermitage, also the snuff-boxes, watches and jewels from the Treasure Gallery, which were taken away from Petrograd by order of the Emperor after the fall of Warsaw, are safe. During the bombardment of the Winter Palace, and the looting which ensued, one first-rate work of art perished, that was the portrait of the Emperor Nicholas II by Seroff. The rumours about the ancient plate having been looted were untrue, as this plate was no more in the palace; the mob broke open packing-cases full of modern forks and spoons, and could, fortunately, steal only those. The palaces of Ielaghin, Tsarskoe-Selo, Pavlovsk, Gatchina, Peterhof and Oranienbaum were turned into museums, and nothing really important has perished in any of them. I undertook to do the work in Pavlovsk, and by the time I escaped (leaving a perfectly reliable man in my stead) I believe I had succeeded in instilling into the minds of the local people that the palace was national property, and not merely booty offered by the Revolution for plunder. The same in the other palaces, though for months the battle had been a hard one.

I was fortunate enough to save the collection of Russian porcelain belonging to Grand-Duke Nicolas Nicolaievitch and also Count Poushkin's enamels and silver by having them seized and handed over to the Stieglitz Museum; the latter is packed in cases and stored in its own building. All the museums of Petrograd started taking in private property for storage. The Bol-

sheviks seemed to chuckle over this, intending probably to declare the things national property. I do not think, however, that they will be taken away, as in all the museums the former staff has remained.

Many private collections have been looted; luckily the Stroganoff Palace is untouched, owing to part of it having been turned into a club for sailors. The miniatures, pictures and library of the Grand-Duke Nicolas Mikhailovitch (who was murdered on January 29 of this year) have been saved. The palace of the late Grand-Duke Paul (who was murdered the same day as his cousin), full of beautiful things mostly collected by the Grand-Duke and his wife, Princess Paley, had been also turned into a museum.

When all houses were declared public property, and the mob began settling in other people's drawing-rooms, we succeeded in having a certain number of the best houses declared national property, and to these the choice things from the neighbouring streets were brought for storage. In that way Count S. Cheremeteff's and Count A. Bobrinskoy's houses were saved, and into the latter all Prince A. Dolgorouky's china was carried over. About seventy men of good will had by the end of last summer divided the town into as many parts, and, by joining the local soviets and urging them to be given a free hand in selecting "national property", managed to save a good many works of art.

Of course this was only possible in the large towns, and most of the country seats, in many of which there were splendid things, have perished. One of the worst losses for the world is up to now that of the Treasury of the Patriarchs, which had been for many years on view in the Tower of John the Great in the Kremlin; after the bombardment it was stolen in its entirety and melted down by the robbers.

The other irreparable calamity is the destruction of a number of the most beautiful ancient churches in Russia during the bombardment of Iaroslav. Unfortunately the splendid collection of prints and drawings belonging to Mr. V. Kotchoubey was stored in Iaroslav at that moment, and was equally destroyed.

I should like to add that the Bolshevik chiefs have a wish to appear enlightened in the eyes of the world, and, therefore, were in a way pleased with our work, which, as they seemed to think, added a halo of civilisation to their laurels; at heart of course they were vexed with having to comply with our demands, but they realised that they could not find men amongst their own people to replace us; therefore they on the whole helped us with our work, and did not try to force us into joining them politically as members of the Bolshevik party.—Yours sincerely,

A. POLOVTSOFF.

AUCTIONS

LAIR-DUBREUIL and DELVIGNE, with MM. Delteil and Leman, experts, will sell, at the Hôtel Drouot, 7, 8 and 9 April, the third portion of the Pictures, Pastels and Drawings by Degas, and coming from his studio. The catalogue, which consists entirely of illustrations, is as interesting as those of the two previous sales already noticed. A selection of Drawings, Pictures and Pastels is to be sold each day: 7 Ap., 79-185, 1-15, 41-55; 8 Ap., 185-292, 16-30, 56-70; 9 Ap., 295-410, 31-40, 71-78. The catalogue having arrived very late, no more can be said at present concerning this important sale.

SOOTHEY, WILKINSON AND HODGE will sell at 34 and 35, New Bond Street, on April 8, 9, 10 and 11, printed books, illuminated manuscripts and autograph letters. The sale includes some interesting Wotton and other bindings, a very fine first folio of Ben Jonson, a Shakespeare first folio, and some early Horæ and other illuminated MSS.

KNIGHT, FRANK and RUTLEY will sell in May the Isaac Lewis collection and other contents of Bedgebury, Kent. The sale will include the tapestries brought to the house by its former owners, the Beresford Hope family, among them being a Mortlake tapestry ordered by James I for Prince Charles, and bearing the Prince's cypher and motto, "Ich Dien", the subject mythological; and four large 17th-century Brussels panels designed by Teniers. The Isaac Lewis collection includes full-length portraits by Lawrence of Lady Beresford Hope, Lady Peel and the Archbishop of Armagh; examples by Lucas Cranach, Rubens and Vandyck, and modern paintings by Landseer and others. There is a large quantity of French furniture from Louis XIV to Empire, Chippendale and lacquer; besides armour, old silver and porcelain, and a library mainly composed of ecclesiology.

CHARLES BUTTERS AND SONS will sell in May the Earle

Collection of pre-Wedgwood Pottery. Probably no collection of Staffordshire wares so comprehensive as that of Major Cyril Earle has been brought together in recent years. It covers all the chief types from the time of the slip ware of the 17th century to that of the blue-printed wares and the highly-coloured images of the beginning of the last century. Slip ware is represented amongst other pieces by a dish with four crowned heads of Charles II. The early 18th-century red ware, with applied reliefs in white, made by Astbury and his contemporaries, is exemplified by many good specimens, as also are the agate and tortoiseshell wares of the Whieldon school. One of the rarities in the collection is a curious bear jug; a fine parrot shows the skill in restrained modelling of these potters at their best. The specimens of salt-glaze include the earlier types with applied decoration, oil gilding and "scratch blue" ornament, as well as the moulded and enamelled types of a later stage; the last-named in particular is very fully exemplified. Amongst the figures of Ralph Wood the Elder and his followers the most noteworthy are one of Apollo playing a lyre and a group of a shepherd piping to a shepherdess. A few specimens of miscellaneous origin are included, of which the most important is a Lambeth delft dish, with figure in relief of Abundance, after a model of the school of Bernard Palissy.

MESSRS. HODGSON will sell on April 29th the library of Sir Charles Philip Huntington, Bart., which includes four unusually fine sets of the first editions of Dickens, Thackeray, Ainsworth, and Lever, amounting to 294 volumes, bound in morocco; a library edition of Carlyle, presented by the author to Lady Ashburton, with an autograph inscription; Ireland's "Life of Napoleon", a coloured copy of the "Picturesque Tours", and a rare first edition of Apperley, with the coloured plates by Alken.

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the previous month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

Serial Publications will for the present be arranged here according to the ordinary periods of their publication, and only the latest number of foreign serials actually received will be entered, in order that foreign editors and publishers may learn which numbers of their publications have failed to arrive.

CAMBRIDGE, UNIVERSITY PRESS.

SAMPSON (Geo.), Ed. *Cambridge Readings in Literature*, Book 2, xvi+248 pp.; Book 3, xvi+236 pp., each 5s. and 4s. 3d. n.; Book 4, xviii+286 pp., 6s. and 5s. n.; all illust.

HUTCHINSON, 34 Paternoster Row, E.C.

CARTER (A. C. R.). *The Year's Art, 1919*; 524 pp., illust.; 7s. 6d. n.

INSTITUT D'ESTUDIS CATALANS, Palau de la Diputació, Barcelona.

PUIG Y CADAFAELCH (J.), FALGUERA (A. de), GODAY Y CACALS (J.), *L'Arquitectura Romànica a Catalunya*, vol. III [with continuation].

LANE, New York and Bodley Head.

GALLATIN (A. E.). *Portraits of Whistler; A Critical Study and an Iconography, with Forty Illustrations*. xii+82 pp.; 50s. n.; and special numbered and signed edition, 63s. n.

LEE WARNER, 7, Grafton Street.

COLERIDGE (Lieut. J., R.N.V.R.). *The Grand Fleet; A War-time Sketch Book*, 46 pp., 3s. 6d. n.

PEPLER, Ditchling, Sussex.

GREEN (A. Romney). *Woodwork*, vol. I; xvi+110 pp., illust.

JUNTA PARA AMPLIACIÓN DE ESTUDIOS, Madrid.

ORUETA (R. de). *La Escultura Funeraria en España; Provincias de Ciudad Real, Cuenca, Guadalajara*, viii+384 pp., illust.; 12 pesetas.

"MUNDO LATINO", Madrid.

FRANCÉS (J.). *El Año Artístico, 1917*; 424 pp., illust.

PERIODICALS—WEEKLY.—American Art News—Architect—Country Life—La Fédération Artistique, No. 2, 402.

FORTNIGHTLY.—Bulletin of the Alliance Française, 83—La Revista (Barcelona), iv, 83—Vell i Nou, v, 86.

MONTHLY.—The Anglo-Italian Review, 4 (15 Aug.)—Art World (New York), Mar.—Colour—Connoisseur—Fine Art Trade Journal—Franco-British Review (*Classical French Theatre Association*) No. 2—Journal of the Imperial Arts League, 33—Kokka, 342, 343 (*new cover*) 344.—La Renaissance de l'Art français et des Industries de luxe, ii, 1—Les Arts, 164—Managing Printer, 26-30—New East, i, 1—New York, Metropolitan Museum, xiv, 2—Onze Kunst, xviii, 2. Rassegna. 2.

BI-MONTHLY.—Art in America, vii, 2—Boston, U.S.A., Museum of Fine Arts, Bulletin, 99—L'Arte, xxi, 4+5, 6.

OTHER MONTHLY PERIODS.—Cleveland, Ohio, Museum of Art, Bulletin (10 a year), v, 10—Minneapolis, Institute of Fine Arts, Bulletin (9 a year), viii, 2.

QUARTERLY.—Boletín de la Sociedad Española de Excursiones, xxvi, 4—Faenza, vi, 3—Felix Ravenna, 27—Gazette des Beaux Arts, 697, and Chronique des Arts, Nov.—Dec.—Manchester, John Rylands Library, Bulletin, vol. 1+2—Oud-Holland, xxxvi, 4, and Table of Contents from year 26 to 35—Pennsylvania Museum, Bulletin, 64—Quarterly Review, 458—Root and Branch, ii, 4—Town Planning Review, viii, 3+4—Worcester, Mass., Art Museum Bulletin, ix, 4, and Index to vol. viii.

PAMPHLETS.—Allied War Salon, introduction by A. E. Gallatin, catalogue of exhibition, Dec. 9-24, illust.—Old Church Silver in Canada, by E. Alfred Jones, M.A. Cantab. (*Transactions of Royal Society of Canada*; series III, vol. xii), Ottawa—The Wilton Suits, a controversy, with notes on other archaeological questions by various writers, 48 pp., 7 Pl.; Sotheby, Wilkinson and Hodge, for private circulation.

TRADE LISTS, ETC.—Maggs Bros., 34-5 Conduit St., W. 1, Cat. No. 374, *Rare and Beautiful Books and MSS.*, 100 pp.—Norstedts (Stockholm), *Nyheter*, 1919, No. 2.



SATAN SMITING JOB WITH SORE BOILS, BY WILLIAM BLAKE. 12 $\frac{1}{2}$ " \times 16 $\frac{1}{2}$ " (NATIONAL GALLERY, BRITISH ART)



RECENT ACQUISITIONS FOR PUBLIC COLLECTIONS—XI BY CHARLES AITKEN

SATAN SMITING JOB WITH SORE BOILS
JOB ii, 7—BY WILLIAM BLAKE—NATIONAL
GALLERY, BRITISH ART

THIS painting in tempera on a mahogany panel, 12 $\frac{3}{4}$ by 16 $\frac{3}{4}$, formerly in the collections of George Richmond, Frederick Locker, and Sir Charles Dilke, has now been presented to the National Gallery, British Art, by Miss Mary Dodge.

It is not mentioned in Gilchrist's "Life of William Blake".

It was exhibited at the Burlington Fine Arts Club Exhibition in 1876, No. 150; at the Blake Exhibition at the Carfax Gallery in 1906, No. 18; and at the Blake Exhibition at the National Gallery, British Art, in 1913, No. 10.

The composition is nearly identical with plate 6 of "The Book of Job", but the magnificent red wings which are outspread behind Satan's extended arms, contrasting effectively with the black thunder-clouds, do not occur in the plate, and there are one or two minor differences. The right arm of Job's wife, shown in the plate, is concealed in the painting by her down-hanging hair, and the buildings in

the middle distance of woodland are slightly changed. In the painting Job's wife is clothed in a cream-white clinging robe. Both in the magnificent silhouette design, which may be compared in style to the design for *The Angel at the Gate of Dis* ("Inferno", Canto 9) for the Dante illustrations, and in the weird splendour of the colour of the sun setting in the sea, this work is one of Blake's most powerfully imaginative conceptions. The ball of the setting sun is suffused with orange-red as it sinks into the dark sea; about it is a blood-red glow fringed with black, and above a circle of deep blue sky, the edges where the colours meet being as it were enrailed. There is gold on the wings of Satan and upon the arrows in his right hand, and upon the flames and clouds behind him. The hills and grass are a pale bluish green, and between them is shown a valley full of trees with white buildings.

The utter prostration of Job and the despairing sympathy of his wife beneath the triumphant malice of Satan, which is more impersonal in the painting than in the engraving, are rendered by means of simple gestures observed first hand from life with the sublime economy of means that Blake could command.

SOME ENAMELS OF THE SCHOOL OF GODEFROID DE CLAIRE.—II.

BY H. P. MITCHELL

IN the preceding article¹ attention was drawn to the variety of style existing among the works produced by the School of Godefroid de Claire. This variety of style is not a matter for surprise when it is considered how many capable craftsmen are likely to have been employed on such an extensive work as the Heribert Shrine at Deutz, the masterpiece of the School². And we know from Suger's statement that the great enamelled pedestal ("columnam . . . subtilissimo opere smaltitam") for his cross at St. Denis occupied sometimes five, sometimes seven craftsmen, working for two years.³ He suggests no distinction among his Lotharingian goldsmiths, but it is reasonable to suppose that they comprised a master (Godefroid or another) and his assistants. Among the latter it is not improbable

that there would be some of sufficient individuality of talent to account for such varieties of style combined with similarity of methods as the works attributed to the School of Godefroid present.

It is clear enough that enamelling was no more than one side of Godefroid's versatile art. It is as a goldsmith (*aurifex* and *aurifaber*) that he is spoken of in the records, and his skill in enamelling was no more than a part of his equipment as a goldsmith, which passed without special mention. Similarly Suger speaks of the craftsmen who were engaged on the enamelling of his pedestal not as enamellers, the word apparently did not exist until later, but as goldsmiths (*aurifabri*)⁴. It may be reasonably concluded that in the Mosan school of goldsmiths at this period, enamelling on copper was regarded as an essential part of the craft, and every competent goldsmith may be supposed to have practised it as occasion required. When we read of the monastic goldsmith Frère Jean at Lobbes 1137-1149, or the lay goldsmith Jourdain of Liège,

⁴ Ducange (1843 ed.) has *esmailliator* under date 1317.

¹ Vol. xxxiv, p. 85.

² F.S., pl. 82-88. The initials F.S. are used, as before, to indicate v. Falke und Frauberger, *Deutsche Schmelzarbeiten des Mittelalters*, etc.

³ Labarte, *Histoire des Arts Industriels*, 1865, III, p. 644. (The original is printed in J. von Schlosser, *Quellenschriften für Kunstgeschichte*, VII, p. 275.) For the suggestion of Godefroid's connection with this work see F.S., p. 76.

who made the shrine of St. Bertuin at Malonne in the last decade of the 12th century⁵, we must suppose them to have been capable of turning their hand to a piece of enamelling in the manner of the Mosan School as their work demanded. It would be quite unreasonable to suppose that Godefroid, whatever may have been his superiority to most of his contemporaries, was exceptional in this respect.

The goldsmith was in a special sense a master craftsman, and understood not only working in gold and silver, and enamelling on copper, but working also in bronze, lead, and iron. Wibert of Aix-la-Chapelle, who lived in the latter part of the 12th century, is recorded to have made not only the great corona of bronze or copper still in the minster-church there, but also silver burettes for the altar, the gilt cross (presumably of iron) on the tower, the bells, and the (lead) roofing of the whole church⁶. We are reminded of Theophilus in the preceding century, who in his *Schedula* shows himself equally at home in making gold and silver chalices, cloisonné enamels, a cast brass censer, bronze bells, and iron implements for his own use. The bearing of these remarks will become apparent in the course of these articles.

The beautiful altar-cross in the British Museum shown in PLATE V is of interest in several respects. Like the cross previously described it is decorated with Old Testament types of the Crucifixion, of which the first four subjects are the same as before. The inscriptions and subjects are as follows—1. AARON·MOYSES. Moses and the brazen serpent. 2. VIDVA·HELYAS. Elijah and the widow of Sarepta. 3. IACOB·EFFRAIM·MANASSE. Jacob blessing the sons of Joseph. 4. SIGNV[m]·TAV. An Israelite marking his house with a T cross in the blood of the Passover lamb. 5. CALEPH · IOSVE·BOTR[us]. The Return of the Spies from the Promised Land. The scale is smaller than in the cross at South Kensington, and the subjects are differently designed. An Israelite replaces Aaron in the Passover plaque, and the blunders in two of the others are avoided. The drawing is both more correct and more summary, and the artistic feeling of the work is on a higher level. The method of rendering the figures in enamel on a ground of gilt metal is the same in both, and as before the cloisonné inspiration of the champlevé technique is apparent, but this time the only actual cloisonné in the figure-plaques occurs on the column in the Moses subject.

The colouring is remarkably gay and bright,

⁵ J. Demarteau in *Bulletin de L'Inst. Archéol. Liégeois*, xvii, pp. 154-6; J. Helbig, *La Sculpture etc. au pays de Liège*, 2 ed., p. 65.

⁶ F. Bock, *Der Kronleuchter Kaisers Friedrich Barbarossa im Karolingischen Münster zu Aachen*, 1864, p. 34.

and set off by brilliant burnished gilding of the ground. The colours include lapis blue, shades of greyish cobalt blue, turquoise blue, green, sealing-wax red (not perceptibly granular in texture), yellow, and white. Purple is entirely absent. In the dresses the sequence of shading is from blue to white and from green to yellow. The ugly shading with red noticed in the South Kensington cross is absent, and this time the shading, both in dresses and details, is by actual blending of tones, not by mere graduated striping. The bunch of grapes in the bottom plaque is most effectively carried out in a fine turquoise blue with spots of light cleverly put in in a paler shade. The open doorway in the Passover plaque is in pure lapis blue of splendid quality.

The flesh is reserved in the metal, with dark-blue filling-in of the engraved lines. The central figure of Jacob is distinguished by the hair being rendered in grey-blue enamel, and by a red mouth. The heads are of moderate size, and the hands vary curiously between large and small.

The limbs of the cross between the figure-plaques are decorated with cloisonné borders at the edges, and enclosing the lozenges of champlevé foliage. They show a pattern of quatrefoils in white, red, and yellow, on lapis blue, turquoise blue, and green, and are much finer in execution than the cloisonné borders of the cross described in the previous article. So exquisite is this decoration that, although executed on copper with opaque colours, it almost rivals the finish and brilliancy of Byzantine cloisonné executed with translucent enamels on gold.

The stones—lapis, crystal, garnet, and amethyst—are set in holes pierced in the metal, in the manner of Godefroid's school; they all appear to have been renewed. The cross is made in four sections, with a beaded edge, and is mounted on a modern wooden backing⁷.

It needs only a comparison with the medallions of the Stavelot triptych, which served before as a test [PLATE VI; see also PLATE III in the previous article]⁸, to be assured that this time we have to do with the handiwork of the master himself, not of a pupil. Whether the test is applied to the drawing of the faces, with their round eyes and characteristic rendering of the hair, or to the lettering of the inscriptions, the

⁷ It measures 14.75 inches (37.2 cm.) in height by 10.1 inches (25.7 cm.) in width. When acquired in 1856, it was made up with other pieces of different origin. At an earlier date it was in the possession of M. Bouvieu at Amiens.

⁸ The section of the Stavelot triptych illustrated shows (leaf-and-trellis pattern above) an example of the brown lacquer decoration, and (below) the stone-setting in holes, which have been remarked (p. 86) as characteristics of the work of Godefroid's school. The illustration in the previous article gives a better definition of the figure-drawing and lettering. I have to thank Mr. G. L. Durlacher for the use of his photograph from which the section here shown is reproduced.

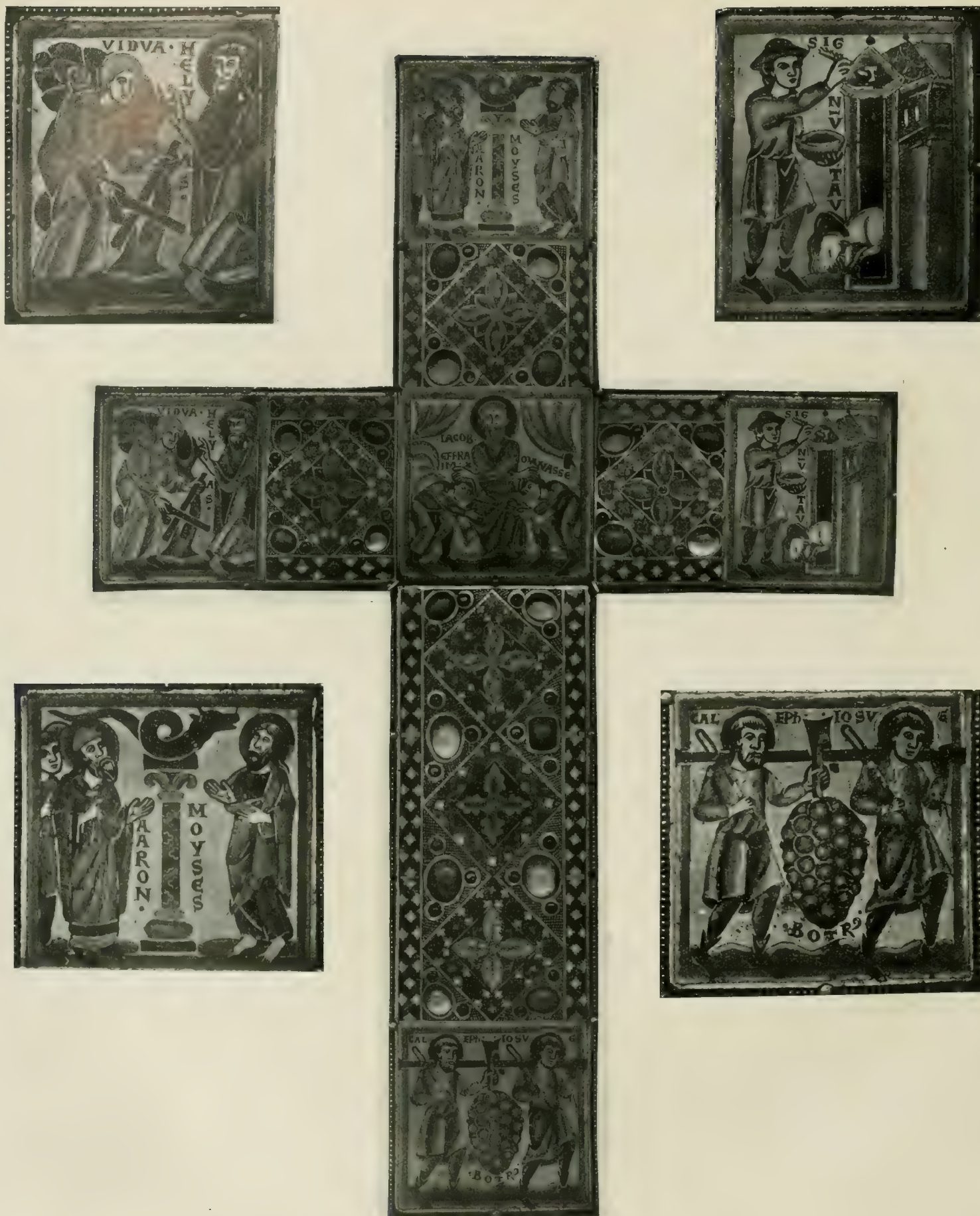


Plate V. Altar cross decorated with enamels, Old Testament types of the Crucifixion; 12th century. By Godefroid de Claire, with details full size. (British Museum.)



Plate VI. Above, detail from centre of the cross on plate V. Below, detail of the Stavelot triptych, with enamelled medallion, the baptism of Constantine. By Godefroid de Claire. (Mr. J. Pierpont Morgan, New York.)

similarity is equally marked. The faces, however, are distinctly more expressive and less wooden than in the Stavelot medallions, which suggests a slightly later date. The same conclusion may be drawn from the inscriptions, which show an advance in boldness and a closer spacing. The taste for vertical inscriptions is still apparent. The Es, square on the Stavelot work (except one on the enclosing arch), are here all round except one, and the fine purple enamel is absent; but in spite of these differences in detail the more weighty testimony of style is conclusive.

If 1150 is taken as the approximate date of the Stavelot triptych (see p. 91), the British Museum cross might reasonably be put about 1155. This is the date assigned to a counterpart of this cross, with another series of subjects (the Invention of the Cross by St. Helena) at Charlottenburg⁹. It is the same size as the British Museum example and probably formed originally the back of the same object.

⁹ F.S., pl. 74.

JOHN BAVERSTOCK KNIGHT BY D. S. MACCOLL

IN 1910 my friend Mr. Alfred Thornton, the painter, ever on the look-out for unrecognised talent, brought to me at the Tate Gallery a portfolio of noticeable drawings by an artist unknown to me, and I think to students generally of English drawing and painting, though some of his etchings were to be found in the Print Room at the British Museum. This was John Baverstock Knight, a figure of the first half of the nineteenth century. The drawings came from a parcel of between two and three hundred sketches bought at the sale of his works, shortly after his death, by one of his sons, and when I saw them in possession of the Rev Alfred Pontifex, who had married a daughter of that son. Mr. Pontifex, encouraged by Mr. Thornton's appreciation, had decided to offer examples to various public collections, and we were fortunate in securing three of the best for the Tate Gallery. Others went to the Print Room and to ten provincial collections, including Dorchester Museum, which, as the capital of the artist's native county, claimed the lion's share of forty-one; two were given to the gallery of Sydney in Australia. By this pious action Mr. Pontifex has secured the memory of his kinsman, and he has furnished me with the nucleus of facts about his life and activities which I here put on record.

Baverstock Knight was born on the 3rd May 1785, and died on 14th May 1859. He was the second son of James Forster Knight, captain in the 3rd Dorset Regiment of Militia, by his wife

The geometrical patterns in cloisonné on these crosses are pretty obviously derived from the similar decorations in gold cloisonné of the Trèves and Essen workshops of the 10th and 11th centuries, in turn copied from Byzantine originals¹⁰. It seems probable that it was such products of local goldsmith's art under Byzantine influence which led up to the earlier *champlevé* enamelling of the 12th century on the Rhine, in which the cloisonné inspiration is apparent¹¹. This method of enamelling figures on a ground of metal, forthwith abandoned by the Cologne school in favour of the reverse method of figures reserved in metal on a ground of colour, was persisted in by the Mosan enamellers, in whose products, even of the second half of the 12th century, as we have seen, the cloisonné inspiration of *champlevé* technique is still apparent.

¹⁰ Compare two of the crosses at Essen, shown in Humann, *Die Kunstwerke der Münsterkirche zu Essen*, pl. 13, 14.

¹¹ E.g. Eilbert's portable altar in the Guelph Treasure now at Hanover, F.S., pl. 18, 19.

Sophia Kay. He inherited the lands of his great-uncle, James Forster Knight of Littleton and Langton Manors, who had been High Sheriff of Dorsetshire, and possessed a fine old mansion, with formal garden and park, The Down House, Blandford St. Mary (close to the birthplace of Alfred Stevens). Baverstock Knight himself for many years lived at West Lodge, Piddlehinton, and built himself a fine studio there with a domed ceiling, which he decorated with a mythological painting, still extant. He had been privately educated, and an unusual father encouraged his early turn for drawing: of his training in that nothing seems to be known. For the rest he appears to have been a magnificent specimen of the country squire, six foot six in height, handsome, well dressed, mistaken for a duke when he rode with one; full of country interests, stock, agriculture, apple culture; an excellent sportsman in hunting, shooting, fishing, and professionally a land agent. He invented an instrument for his work of surveying, and was employed by the Duke of Bedford, Eton and Winchester Colleges and other owners of large estates. Further, he was a churchwarden, and notable for his charities (once a week there was a feast for the poor at his house), had the reputation of a wit, and a turn for scribbling letters in verse. He married a wife of good old stock, Miss Elinor Bulkeley Evans, and had eight children, like his father before him.

Here was a full life, and it seems improbable and unfair that this admirable Crichton should have been a painter to any purpose. How could

he find even time for it? But that we do know. At the age of twenty-three, after his father's death, he made it a strict habit to rise at five and work at his art from six to nine: the rest of the day went to business, sport and company. Of the extent of his painting we get a glimpse in the following letter, addressed apparently to his brother Edward, who seems to have shared his taste, and, as the address shows, to have been staying at the time with Sir George Beaumont of the "brown tree", the friend of Constable, Wilkie and Wordsworth, another amateur who was an honorary exhibitor at the Academy.

To Edward, Knight, Esq., Cole Orton, Ashby de la Zouch, Leicestershire

West Lodge, 31 Jan'y., 1821

Dear Edward,

I have been expecting to hear from you for some time past, and begin to think that you are planted in Leicestershire for good. We are here increasing the name; Elinor was brought to bed on the 22nd of a fine little girl, so that we have now half-a-dozen and thriving stock, all, too, at home.

I have been painting away at a great rate. Two whole lengths of Mr. and Mrs. Farquharson, 7 ft. 10 by 4 ft. 10, and a half-length of the dowager Mrs. F. were fixed in Langton dining-room in superb frames on the 18th December last, and I have in hand a picture, 7 ft. 4 by 7 ft. 10, of the three young F's, with two more half-lengths of the elder Mrs. F. and a small copy of the great picture for Mr. Grove, a cabinet portrait of Sir William Fraser's sister, a hunting picture for Fern House, 6 ft. by 4 ft. 6, another for Mr. Bragge (having finished and sent home two for him), a picture for Mrs. Fane, a fat pig for Mr. Browne of Frampton, etc., etc., etc., etc.

But among all this I stick, as usual, to the old trade, and catch all the fish I can. I am about to make a new poor's rate for Wyke Regis. I have nearly finished a perfect copy of the celebrated Wardour Murillo, and mean soon to send you up something or other to gag the baronet's eye.

I have a young gentleman coming to me (as far as I know) on Thursday next, the 1st, for two years, for improvement in painting, which he is smit with the love of, and gives up a mercantile concern for the profession of the brush. His father comes down £400 for the term, and I am to have his works (if he can make any). What think you of this speculation?

I am sent for to Bath to paint your friend Meyrick, and to Cornwall to copy Lord Grenville's ancestors at Bosconnox, and I have commissions at Uxbridge, but as yet can go to neither.

Your friend Mr. Way and I spent a few days together at Denham last frost, and he enquired very kindly for you.

Your friend Colson paints like anything. He has in hand another for you.

Do let me hear from you and let us know if you are coming this way. Mrs. Knight joins me in kind regards to Mrs. E.K.

I shot with John Wickers at Wootton the other day, and you were enquired for by the parson and his lady very kindly; the latter said you had forgot her view of Wootton, but I told her you had left the painting business to me.

I have not been to Evershot for some time; I suppose you know more of matters there than I do. I want to get a commission northward to beat up your quarters.

I remain, dear Edward, Yours truly,

J. B. KNIGHT

Of his oil painting I can say nothing. It won the praise of Benjamin West and Fuseli, but remains to be disinterred from the oblivion or disguise into which it has sunk. It was, perhaps, more remarkable as coming from a country gentleman and amateur than in itself. In 1818 and 1819 he appeared at the Royal Academy with the privilege of honorary exhibitor, showing four landscapes in all. Much of his oil painting was copying, good enough, it is said, to deceive the expert: possibly it still does, here and there. He was also an etcher of topographical subjects, published a book of views, and contributed to the illustrations of the *Gentleman's Magazine* for some years, and to those of Hutchins's *History of Dorset*.

But it is the drawings that have brought him to the surface again, or shall I say a picked number among them. He comes, remember, early in the story. Girtin and Turner have the start of him by ten years, Varley by seven, Cox and Prout by only two. Wilson, of whose water-colours he owned several, was dead three years before Knight was born, and J. R. Cozens when he was fourteen. These names and dates roughly give his bearings, and I must leave it to students like Mr. C. F. Bell who are omniscient about the draughtsmen of the period, to place him more exactly. What attracted me in his work was a fine skeleton in ink outline, washed over with monochrome or a couple of tints, including a scheme peculiar to him of grey greens, in a simple but subtle gradation of tone. The illustrations will give some idea of those qualities, short of the colour.

If John Baverstock Knight had not one of the first-rate single and single-minded lots, he had a very pretty mixed one. Bulking big and fine in the rich ordinary life of country-house England from breakfast-time to bed-time, he had those secret hours in another world; and envious Time, busily stripping him of all his weightier productions, overlooked the slight. It was probably only another piece of his great good luck that a wagon-load of his largest water-colours was drenched by a thunderstorm on the way to London. And now the little memorable part swims up, and for all time here and there a visitor going the round of the public galleries will, out of the tail of his eye, catch those drawings, pause a moment, say "Who the devil was Baverstock Knight?" forget again till next time, and next time stop and ask again.



Axbridge Vale, near Cheddar



Teelbullagh from Knocknacarry

"LOMBARD ARCHITECTURE", BY ARTHUR KINGSLEY PORTER, A REVIEW (*conclusion*) BY SIR MARTIN CONWAY



AS long as the church of Sant' Ambrogio at Milan was believed to be a building of the 9th century the history of Lombard architecture was chaotic; but when Cattaneo showed that the existing church, except the apse, was rebuilt in the 11th century from east to west, and that the atrium was not finished until well into the 12th century, it became possible to consider the growth of the Lombard style as an orderly evolution. The reaction against the old erroneous ideas was pushed somewhat too far, and now it appears to me that the tendency is in the opposite direction, and that various details of Sant' Ambrogio are being ascribed to dates which are too late. The west portal is a case in point. That this was rebuilt in the form in which we now see it, in or about the year 1098, is not doubtful. It does not, however, follow that every stone in it is of that date. The habit of re-using old carved materials in new combinations was common in those days. One of the columns beside the door bears the name "Adam Magister", and archives of the time show that a certain Master Adam, son of Albert, purchased lands at Commabbio in the years 1087 and 1094, and the parish of Commabbio belonged to the monastery of Sant' Ambrogio. Rivoira thinks that this Master Adam was the architect of the rebuilding of the church. Unfortunately his name is upside down on the stone, which seems to imply that there has been at least one more rearrangement since his time. The portal of the original church which was pulled down when this one was erected must have been of a simpler character, for the existing portal is the earliest known of the developed Lombard type, which led on in due time to those portals flanked with lions carrying columns on their backs, which every traveller remembers in North Italy. Though, however, Adam's portal must have been new in design in its day, it does not follow that no old materials were worked up in it. A glance suffices to show the difference between the carved lintel, for example, and some of the flat bands of sculpture of the side posts. Consider that which is adorned with a number of decorative details framed in squares. Two of the squares contain comically primitive figures of Hercules and the Nemean Lion [PLATE III, A]—a subject that was mediævally held to be a talisman against colic! It is a characteristically 9th-century decoration. We can follow back its origin to the 6th century, when square-framed panels, with birds or beasts within them, diversified the surface of three well-known ambos at Ravenna. There the frames are

squarely-rectilinear, but at Sant' Ambrogio they are composed of various bands, formed of enclosed links of elaborate shape, which interlace with one another in the middle of each side of each square. Other examples are in Cividale Museum, the Baptistery at Spalato, San Pietro and Santa Maria Maggiore at Toscanella, over a portal at Arezzo, on an altar-frontal of local stone at Kloster Münster in the Grisons, and on the ambo of S. Mary's at Castel S. Elia near Népi¹—all of the 8th or 9th centuries. If this stone had been found by itself no one would have dreamt of ascribing it to any century later than the 9th. In style of cutting, as in style of design, it and the neighbouring stones of like facture find their place with perfect harmony beside their fellows of the early period and are discordant among works of the end of the 11th century. The reader may compare the column with the circular interlacings with some columns from San Salvatore at Brescia; alike in design and in cutting they are similar to one another and cannot be separated by 250 years, as some modern writers would assume.

A voussoir stone immediately above the lintel at Sant' Ambrogio bears the decoration of interlaced 8's, and is different in character from the other voussoirs. This also I take to be old material re-used. It may serve to carry us on to another subject of discussion—the pulpit in the nave of the church [PLATE III, B]. Worship at Sant' Ambrogio was in the hands of two rival bodies, the canons of the original foundation and the Benedictine monks introduced in the 9th century. They lived together with about as much harmony as a cat and a dog tied up in a sack. The archives of Milan are full of the records of their lawsuits. Fortunately these often throw light upon the history of the building, and Mr. Porter has studiously waded through them, and copied out extracts of interest to the historian of art. In the year 1196 the vault of the easternmost bay of the nave fell, and is assumed to have damaged, more or less severely, the pulpit and the ciborium. Both, in their present restored condition, contain, as I propose to show, some 9th-century elements. The whole history of the pulpit we shall never know. A witness in the year 1190 deposed that it was then upward of forty years old. There is a representation of it in the 12th-century mosaic in the apse, from which we learn that, then as now, the long side contained an arcade supported on four columns. A mosaic, of course, cannot depict many details, nor do we expect detailed

¹ Cabrol's *Dict.*, fig. 316.

accuracy in a 12th-century picture of any architectural object. One thing, however, the artist does make clear, and that is that the arches were surrounded by a flat band, differing in character from the wall above them. The existing arcades are surrounded in that very position by bands of decoration of 9th-century character, one consisting of interlocked 8's, like those on the voussour stone above the lintel of the west portal. Evidence in an undated lawsuit of somewhere about the year 1200 refers to a wooden structure set up by the monks in the damaged pulpit. A witness says :

Since the monks had presumed to erect a wooden structure in the pulpit, I, and Jacopo of the Fabbrica, and certain servants of the canons destroyed it, and *before the dawn of day* the Superstans, whose business it was, rebuilt it.

Guglielmo da Pomo was Superstans from some time in 1199 to 22. The existing structure bears an inscription which states how :

Guglielmo da Pomo, Superstans of this church, had this and many other works made.

That, however, must refer to a much more elaborate reconstruction than the hasty replacement of the monks' wooden contraption, set up in a single night. The pulpit, as we now see it, agrees well enough with an early 13th-century date. It is raised over a 5th-century sarcophagus, which is covered by a lid from another sarcophagus of about the same date, and the lunettes in the arches above it are filled in with pieces of sculpture, not all of them made for their present places. The sculptures in the spandrels were evidently designed and made at this time ; so was the richly carved cornice above them ; but the bands of ornament surrounding the arches are of a different character. It seems to me impossible to imagine that sculptors so imbued with the new style of their own day, and working at the very focus of Lombard innovation, should have harked back for an important member of their decoration to the out-of-date style of 350 years before. I imagine, on the contrary, that here they re-used the old materials, set up originally in the 9th century, and possibly already once rebuilt into a modified construction. The original arcading finds its best analogy in that of the 8th-century baptistery of Calixtus at Cividale, which may have preceded it by a few decades.

That the ciborium was broken by the fall of of the vault in 1196 is an assumption. Its existing capitals are admittedly of the 9th century, and the columns beneath them are yet older [PLATE IV, A]. The date of the superstructure must be determined from internal evidence alone. Mr. Porter would attribute it to the years immediately following the fall of the vault. The type of ciborium fashionable in the 12th century is well known. It consists of four columns supporting horizontal architraves, usually with a second set of architraves carried by a number of little columns above the first and

a superstructure in the nature of a kind of polygonal dome. The ciborium at San Lorenzo, outside the walls of Rome, is a fairly typical example. If we go back to the 11th and earlier centuries, we find that the four columns generally carry four arches, which support a pyramidal roof. There was, however, an early type of ciborium which had a gable on each face and supported a flat roof which was the platform for surrounding rows of sculptured figures. Such was the structure set up by Constantine in the Lateran Church at Rome. The ciborium of S. Mark's, Venice, reconstructed in the 11th century, now, at any rate, lacks any gables, but still carries sculpture. There can, I think, be little doubt how the ciborium in Sant' Ambrogio was originally crowned. The roof must have risen steeply to a point from the four gables, with a ridge running up from each gable, the summit probably terminating in a cross. This is an intermediate type between the early Christian with its four pediments and flat roof and the early mediæval with its conical dome supported on four arches. It is a type that in design, at any rate, can scarcely be later than the 9th century. Stones from the falling vault may easily have destroyed the pointed roof and the little vault beneath it—may likewise have damaged the stucco reliefs. The vault was evidently reconstructed, as it has supporting ribs (a feature whose history and development Mr. Porter has so carefully and fruitfully studied), but I believe that the decorative parts of the stucco-work are substantially early both in design and execution. They seem to me altogether out of place in the neighbourhood of the year 1200. Mr. Porter himself would attribute the stucco decorations to the same hands that fashioned the stuccos of Cividale. I think I have shown that those were made in the 8th century. The decorative stuccos on the Sant' Ambrogio ciborium seem to me somewhat more developed in type and slightly different in school. I hold that they preserve for us a 9th-century design, and, however much they may have been restored, belong substantially to that period.

In the church of San Pietro in Civate, already discussed, there is another ciborium of closely similar type, likewise embellished with stucco decoration [PLATE IV, B, C]. This also has lost its pointed roof, but is otherwise in good preservation. Its bands of ornament resemble the ornamental features of the eastern apse of the same church. The four faces of the superstructure are, as at Sant' Ambrogio, embellished with large figures in high relief ; but, both in design and in type of drapery, the Civate figures are earlier than those of Milan. It suffices to observe how the latter stand firmly on their feet, while the former float about in the air with no substantial understanding. The Civate draperies are akin in style to those of the



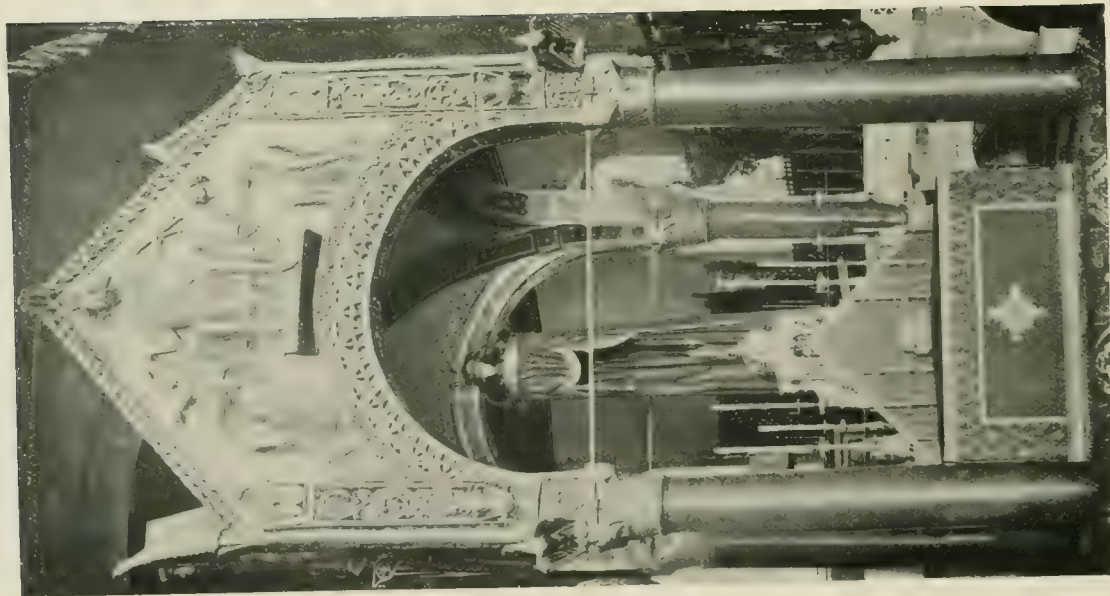
B. S. Ambrogio, Milan. Pulpit in the nave



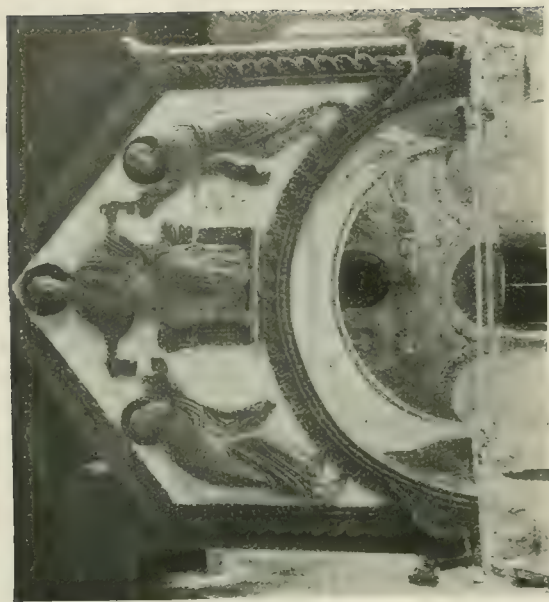
A. S. Ambrogio, Milan.
Sculpture from west portal



C. S. Pietro, Civate. Stucco, south
side of entrance



J. S. Ambrogio, Milan. The ciborium



B. S. Pietro, Civate. Back of the ciborium



C. S. Pietro, Civate. Left side of the ciborium

Cividale figures. At Sant' Ambrogio figures and forms are more solid and expressive. Limbs show through the folds, which have a more naturalistic fall. Hands and feet are far better drawn and modelled, so that it is difficult to resist the conclusion that the stucco figures at Milan are later in date than those at Civate. The enthroned Christ giving the keys to S. Peter resembles the Christs on Byzantine ivories of the 11th and 12th centuries. Those, therefore, who claim them as the work of sculptors repairing the ciborium after its supposed damage in 1196 are supported by internal evidence. Much repair may also have been necessary to the decorative borders, but I conceive it to have been only a question in their case of repair. If, for example, we examine the western façade of the ciborium, the lowest circle of ornament is altogether in the style of the 9th century, corresponding to the band of ornament in a like situation on the ciborium at Civate. To this, however, the restorers have added a second and outer wreath of decoration, which appears to me to have been put there to afford a better foothold for the large figures. A similar difference can be observed on the other faces of the two ciboria in question. The decorative strips with the tendrils growing out of chalices that rise vertically above the capitals at Milan rather carry us back to Ravenna work of the 6th century than forward to Lombard of the 13th. Indeed, I am at a loss to find anywhere around the year 1200 work analogous to these bands of ornament at Milan and Civate. The spiral stucco columns at the angles of the Milanese example we have already found paralleled among the fragments at Dissentis, which are beyond question of the 8th century.

A number of other stuccos in the nave and crypt of San Pietro in Civate deserve a lengthier discussion than the only obtainable photographs enable us to render interesting by illustration. They consist of certain panels, two with chimeras [PLATE III, c], one on either side of the central division of the eastern apse, a group of panels forming a breastwork round the head of the stairway leading down to the crypt, and figure subjects against the walls of the apse of the crypt. It may be claimed for all these that they find a better home in the 11th than in the 9th century. The beasts amongst foliage on the panels in the nave can be paralleled by certain designs inlaid with mastic among the late 11th century decorations of S. Mark's, Venice, and other analogies might be quoted. Whether it is necessary to bring down the chimeras on the panels by the entrance to so late a date as the others seems to me doubtful. They are fashioned in a different technique from the rest and the chimera is a beast which appears early in Christian ornament. The stucco of the Death of the Virgin, in the crypt, covers a window, which was

rendered useless when the door was cut in the apse overhead and a staircase built leading up to it. The stucco, therefore, was certainly made after the choir had been removed to the apse at the other end, and may be regarded as a part of the work of restoration and enrichment at that time undertaken. The pilasters and capitals in the crypt seem not to be of the 11th century, but of the same date as the decorative architectural features in the church above. The spirit that animates all the later works is totally different from that of the 8th and 9th centuries.

The style of sculptured decoration with which we have dealt in the foregoing pages may be seen in process of formation during the 7th century. It spread all over Western Europe from Spain to Dalmatia and into France and Switzerland in the 8th and 9th centuries. In the latter part of the 9th and in the 10th century we can watch its decay and dissolution. In the 11th century a new style arose which replaced it. More than guesses are required on which to base the ascription of work of this character to an 11th century date, or good work of the kind to any date after the middle of the 9th century. There is no solid evidence compelling us to date any stone thus embellished later than the first half of the 10th century. Rivoira, who has done so much to elucidate the origins of Lombard architecture, calls this style of decoration pre-Lombard; but I think it is essentially Lombard—proto-Lombard, if you please. I believe it to be a style developed by Comasque sculptors, mingling Ravennate, Byzantine, and other oriental forms with barbarian traditions derived from decorative carving in wood. Almost every pattern used in proto-Lombard decoration can be found in embryo in Coptic work of the 5th and 6th centuries. The barbarians in their forest homes are known to have built in wood and elaborately adorned such wooden buildings; unfortunately none of their native work in this kind has survived. The wonderful Oseberg ship, with its carved stem, fittings and furniture, proves how fine and elaborate was the decoration cut by Scandinavian chisels in the 9th century. That was then no new art. It had been practised throughout unrecorded centuries by barbarian forest-dwellers. The barbarian invaders of Western Europe did not arrive with no traditions applicable to architecture, but their style of decoration devised to adorn woodwork had to be modified for execution in stone. The Cividale stones bear traces of this transmutation. The sculptured decoration characteristic of the 8th and 9th centuries never freed itself from the woodwork tradition, nor was it complete without the addition of colour. All the works we have discussed were intended to be brightly painted and sometimes to be inlaid with pieces of coloured glass or stone. Like barbarian

ewellery, proto-Lombard sculpture claimed attention by gaiety and intricacy of pattern rather than by refinement of form. Such works as the Cividale wreath and the Brescia peacocks must have been rare; perhaps they were unique. The general run of proto-Lombard achievement was, however, good enough of its kind. It aimed at decorating flat surfaces, and in the main it succeeded. Of how much modern decoration can the same be said?

Before taking leave of Mr. Porter's book, which

has suggested the foregoing observations, let me again warn the reader that I have dealt only with a minor part of it. The major part surveys the architecture and sculpture of the 10th, 11th and 12th centuries, and is a mine of information and research connected with the arts of that period. It may be heartily commended to all students, and those who use it will be quick to acknowledge the value and thoroughness of Mr. Porter's labours.

A LONG-CASE CLOCK BY JOSEPH KNIBB BY HERBERT CESCINSKY

THE Knibb long-case clock, which is illustrated in the accompanying PLATE, was bought by Mr. Richard Arnold, some months ago, at a remote Oxfordshire auction. The walnut case, being somewhat dilapidated, required some rather nice restoration, in order to avoid that indiscriminate modern addition or "improvement" which has ruined so many fine examples of our early horology. In this instance, it was not a question so much of addition as subtraction. Various country carpenters had each added their quota to the original case, and the resulting effect was rather remarkable. With careful work and examination of what was original to the case, the necessary restorations were successfully carried out, and the clock is now, at least in form and detail, as it left the hands of Joseph Knibb somewhere about 1690.

Joseph Knibb was one of a family of clock-makers. Four of this name are known: Samuel, who was "free of his Company" in 1663, Joseph (C.C. 1670), Peter (1677), and John (about 1685-90). They were probably brothers. Edward Knibb, a younger member, was apprenticed to Joseph in 1693.

Joseph was easily the most eminent of the family, and in point of excellence of workmanship he may almost be bracketed with Thomas Tompion. Had he maintained an average standard of production equal to the clock illustrated here, he would probably have been Tompion's superior. There is nothing to choose between the fine clocks by Tompion, Knibb or Quare, but Tompion never made a poor clock, whereas some of Knibb's are indifferent, and

others of Quare decidedly second-rate. This is probably the result of renown bringing with it a large trade and the necessity of employing chamber masters, on whose clock dials the greater maker engraved his name. That Quare was guilty of this, especially towards the end of his long career, there is no doubt whatever.

Joseph Knibb began business in Oxford, in all probability, considering the date, as a maker of brass lantern clocks. Many fine Knibb clocks have been found in Oxfordshire, although, curiously enough, these nearly all date from his London period. As early as 1677 he made the turret clock in the quadrangle of Windsor Castle, which remained until the present one, by Vulliamy, replaced it in 1829. One hundred and fifty-two years is not a bad lifetime for a turret clock continuously on active service. The late Mr. Britten inclined to the belief that Joseph Knibb was already established in London when the Windsor Castle clock was made, and he states that the clock was signed "Joseph Knibb, Londini, 1677". If this signature be accurate (we must bear in mind that the clock has disappeared for the past ninety years, so Mr. Britten must have relied upon the word of another, probably Captain Smyth), Knibb must have been in business simultaneously in Oxford and London, as I have seen a clock signed "Joseph Knibb, Oxon, Fecit" which is certainly later than 1677. In 1688 we know, from records, that Joseph Knibb was established at the Dial in Suffolk Street, Strand. He had probably been established there some years. Mr. Wetherfield has a long-case, ebony veneered month clock, signed "Joseph Knibb att Hanslop" (Hanslope is a

DESCRIPTION OF PLATE OPPOSITE.

- [A] Dial, 9 $\frac{1}{2}$ in. square, signed on bottom edge "Ioseph Knibb, LONDINI . FECIT".
- [B] Back view of the clock, showing the pendulum hooked suspension, with adjusting "butterfly" nut at top, hanging outside the "crutch".
- [C] Oak Case veneered with English walnut, burred and friezed, 6 ft. 9 in. total height, 9 $\frac{1}{2}$ in. width of waist. The carved pediment and central ball are typical of the early cases of Tompion and Knibb.
- [D] Back view of clock movement, showing the pendulum—which is of second's length (39.1393 in.)—and its

"butterfly" nut on the rod, for extra regulation, in addition to the nut over the suspension shown in Fig. B. The pendulum bob is "tapped" to receive the threaded rod, but has no adjusting nut underneath. The pendulum rod is in two pieces, hook jointed.

- [E] The case with the hood raised on its click-spring at the side of the back-board. The trigger which locks the hood when the lower door is closed can be seen, also the small turn-buckle under the centre-front of the hood. It obscures the upper part of the dial XII in the photograph.

A



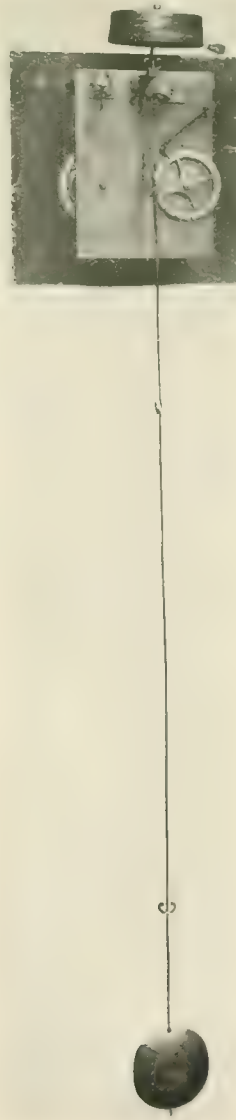
B



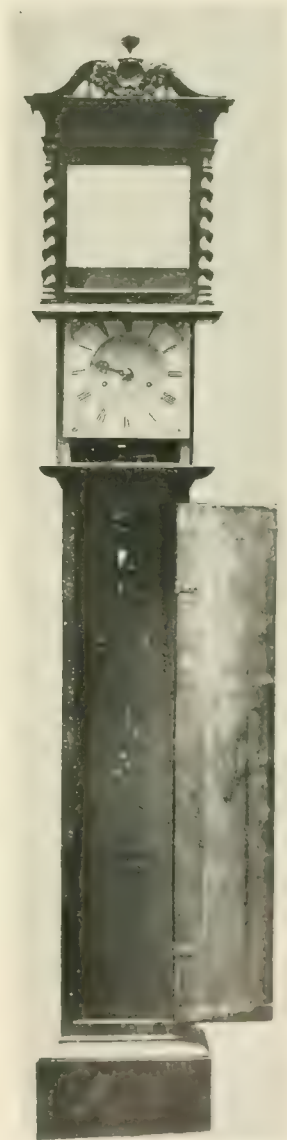
C



D



E



A long-case clock by Joseph Knibb

small Buckinghamshire village). We can imagine Knibb retiring to the country after a long and prosperous London career, and the passion for clockmaking remaining a hobby of his declining years.

The clock illustrated here is a fine example of Knibb's workmanship. Not the least of the charms of the dial and movement is the fact that, with the exception of the resilvering of the hour circle and the rewaxing of the numerals, everything is absolutely original. None of the arbor holes in the plates have been broached or bushed, as is so frequently the case when these clocks get into the hands of the usual clock jobber.

The dial measures $9\frac{1}{2}$ in. square ($9\frac{1}{2}$ in. sight), with a single engraved line, set in a bare quarter of an inch from the outside edge. The hour ring is $1\frac{1}{8}$ in. broad, with minute divisions on the extreme outer edge, in the fashion of the time. The custom of placing these minute divisions farther in, with an outer margin for the Arabic numerals, probably originated with the device of separately numbering each minute, when the outer space for such numbering became a logical necessity. The hands, of carved steel—the hour hand with an unusually large central boss—are a very fine and original pair. The fat cherub-headed cornerpieces and the square-section bell are two details peculiar to Joseph Knibb. The bell is of exceptionally fine metal, remarkable for sweetness and resonance of tone.

The two trains have been planted with the main wheels—and, in consequence, the winding holes and squares—unusually wide apart, which gives an elegant and refined appearance to the dial. There is the usual day-of-the-month aperture low down on the II of the hour ring. There is no seconds' circle, the arbor of the escape-wheel not being carried through to the dial. The plates of the movement have six finely turned pillars, irregularly planted, three on the going side (one set in about an inch immediately over the main wheel), two only on the striking side, and the sixth central, $1\frac{1}{2}$ in. up from the bottom edge of the plates, almost between the teeth of the two main wheels. These pillars are secured to the plates by holes and lifting latches. The teeth of the escape wheel are small, with a shallow release to the anchor. At the back will be noticed the striking locking-plate. The pendulum is of a form peculiar to Joseph Knibb. The rod is in two sections, hooked together, and, in addition, is detachable from the suspension spring. This spring is attached to a square socket which rests in a hole in the suspension arm, and above is a fly nut working on a thread which allows of adjustment of the pendulum without stopping the clock, a considerable advantage when fine timekeepers, for comparison with the clock which

was being adjusted, were not by any means as plentiful as at the present day. The pendulum disc also works on a threaded rod, which allows for initial coarse regulation. The movement has never been fitted with a maintaining power of any kind. The winding squares are flush with the face of the dial plate, consequently the holes have never been shuttered.

The case is of oak, veneered with burred and figured walnut, without any stringing. The sides and base are friezed with cross-grained veneer. The hood has the carved cresting with central base so characteristic of Tompion's earlier clocks, a detail which Knibb probably appropriated, or possibly the same maker supplied cases to both.

Inside the top rail of the trunk is pivoted a piece of iron, spoon-shaped at the one end, and with a right-angled tooth at the other. When the lower door is closed, the spoon-shaped end is forced backwards, which causes the tooth at the other end to engage in a hole in the hood. This being made to slide up, and held in position, when fully raised, by a pivoted catch high up on the backboard, is, in consequence, locked when the trunk door is closed. It is, therefore, impossible to wind the clock without opening the bottom door, and the careless practice of vigorously turning the winding key until the weight crashes against the under side of the seat-board—very often resulting in the breaking of the gut line, and the fall of the weight itself—is rendered impracticable. A very unusual device is the small decorated pivot which will be noticed under the hood, in the centre of the front rail. This has a turning square on the small ledge above, in front of the dial frame—or what would be the door if there were one—and the pivot itself drops into a hole in a small metal plate below, when the hood is lowered. A quarter turn with a small winding key, therefore, locks the hood even when the trunk door is opened and the pivoted catch released. Evidently Knibb did not intend that this clock should be wound by unauthorised persons.

The seat-board is attached to the top of the trunk sides, and not to the bottom pillars of the clock, in the usual fashion, and this has always been the case. To ensure rigidity of the movement when in position, the back plate has a pivoted catch (which can be seen in the illustration), which drops on to a pin projecting from a small plate fixed at right angles to the inside face of the back of the case. Other details of the clock and its case will be noticed in the illustrations, and demand no explanation here. It may be noted, however, that the width of the trunk waist is exactly that of the sight size of the dial.

That this clock has, more or less, continuously fulfilled its function as a timekeeper for the two hundred and thirty years of its existence, there is no reason to doubt. Many clocks at the present

day have done as much. That this clock should have survived in its present condition, is, however, truly remarkable, especially as far as its delicate and wearing parts are concerned. How many times the minute hand has been pushed round the dial by the finger, to set the hands to true time, we can only feebly conjecture. Perhaps not as frequently as one would imagine, however, if the clock were kept going and regularly wound. For its accurate timekeeping we have the warrant of its maker, who, next to Tompion, must be regarded as the greatest horologist of his time, approached only in isolated examples by Quare, Gould and Gretton, and rivalled in his earlier work only by East and the Fromanteels. The later 18th century worthily carried on the traditions of fine clockmaking inaugurated by

Thomas Tompion and Joseph Knibb, as a long procession of clockmakers, from the Williamsons to Thomas Mudge, and from Arnold, Earnshaw and the Ellicotts to Benjamin Vulliamy bears eloquent witness. The charm and especially the refinement of these early clocks, however, the supreme suitability of each detail to the purpose which it has to serve (mark in this Knibb clock how the hour hand just reaches its circle, and its smaller fellow just covers the minute divisions on the outer edge of the ring, and how beautifully legible the whole dial is), make them unusually attractive. They possess points of interest which are distinct from mere quality of workmanship, and render them fascinating pieces for the collector and the connoisseur.

THE QUATERCENTENARY OF LEONARDO DA VINCI

I—BY H. OCHENKOWSKI *

THE LADY WITH THE ERMINE: A COMPOSITION BY LEONARDO DA VINCI

IT was not till the autumn of 1914, when the chief treasures of the Czartoryski Gallery were taken from Cracow to Dresden to protect them from the risk of destruction, that a keener interest was aroused, in Germany and Italy, in the portrait of the lady with an ermine. Since then the following authors (in chronological order) have dealt with the picture, some of them at considerable length: Mary Logan (8)¹, E. Voigtländer (33), G. Gronau (16), W. von Bode (11), W. von Seidlitz (29), E. Möller (20), F. Bock (9), and F. Malaguzzi-Valeri (19).

I—THE PERSONALITY OF THE SITTER

It was, however, the Polish professor, Jan B. Antoniewicz (4), of Lemberg University, who made a close study, as early as 1900, of the lady represented in our picture [PLATE I, A]. He does not doubt the picture having been painted by Leonardo's own hand. He proves, further, that the sitter is Cecilia Gallerani, mistress of Ludovico il Moro, one of the most gifted, amiable and beautiful women of the renaissance, a rival in talent and feeling for art of Isabella d'Este, Duchess of Mantua. Antoniewicz bases his assertion on the documentary statement that Leonardo carried out a much applauded portrait of Cecilia, now supposed to be lost. This is proved, first, by a sonnet of Bellincioni (6), the poet of Ludovico's court, who describes² a portrait of Cecilia Gallerani, by Leonardo's hand.

The name of Ludovico is connected in this

sonnet with that of Cecilia Gallerani, and with our picture. Unfortunately the poet says nothing about the composition, and nothing about the little animal, which is of peculiar importance in an inquiry about the person represented. Antoniewicz recognises in the *Lady with the Ermine* the portrait of Cecilia Gallerani carried out by Leonardo and sung by Bellincioni. A letter from Isabella d'Este, of 26 April 1498, to Cecilia, and the answer to it dated 29 April, confirm the existence of such a portrait in the Palazzo del Broletto, the residence of Cecilia Gallerani at Milan.³

Antoniewicz (4) proves inductively in the following manner that the Czartoryski picture represents Cecilia Gallerani:—

The biographers speak of three female portraits at most, that were painted at Milan by Leonardo. First the portrait of Beatrice d'Este, Ludovico Sforza's wife, then those of his two mistresses, Lucrezia Crivelli and Cecilia Gallerani. If Leonardo ever painted Ludovico's wife, which Uzielli (32) doubts, the date of the portrait cannot be before the year of their marriage (at Pavia, 17 Jan. 1491). The style of the Cracow picture does not, however, agree with this late date. This work cannot be contemporary with the *Last Supper* and the equestrian statue of Francesco. Not with the first, because of the almost exclusive preponderance of the realistic Florentine plastic feeling; not with the second, on account of the compact composition and the great reduction in scale as compared with the size of life. As the antithesis to this we may cite the life-sized scale and the free play of the hands in the *Virgin of the Rocks* (Louvre), which was probably produced in the years 1490-94. The same evidence tells in a still higher degree against Lucrezia Crivelli as being the person represented in our picture, for her portrait, as Uzielli shows correctly (32) cannot have been painted before 1497-98. Thus Cecilia Gallerani remains; it is her famous portrait that we see in Leonardo's picture in the Czartoryski Gallery.

A year before this pronouncement by Antoniewicz, Müntz (25) had refused to see any artistic value in the Gallerani portrait; in his opinion it is not a Leonardo. Carotti (13) in 1905 considered it a genuine work by Leonardo.

³ Seidlitz (28) I, 406, note 20.

* Translated by Mr. Campbell Dodgson.

¹ The numbers in brackets refer to the literature, of which a list appears on p. 193.

² In Sonnet xlv, "Sopra il ritratto di Madonna Cecilia, qual fece Leonardo", a dialogue between the poet and nature.



A The Lady with the ermine. By Leonardo da Vinci (Czartoryski Gallery, Cracow)

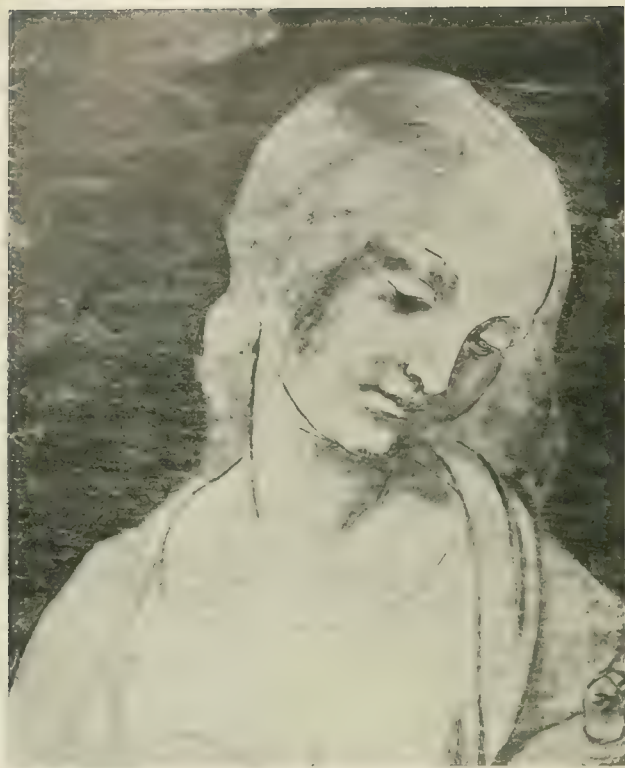


B La Belle Ferronière; engraved by Lacroix after (?) Boltraffio



C La Belle Ferronière. By (?) Boltraffio (Louvre)

Plate I. The Lady with the ermine; a composition by Leonardo da Vinci



D Head of the Virgin; from *The Adoration of the Magi*, by Leonardo da Vinci (Uffizi).



E Head of an Angel. By Leonardo da Vinci (Turin)



F Portrait; by Ambrogio de Predis (Ambrosiana)



G The Emperor Maximilian I. By Ambrogio de Predis (Vienna)

He also calls the sitter Cecilia Gallerani, but supports his opinion by different arguments. At the Genolini sale he saw a tiny picture by an unknown hand⁴ inscribed "Cecilia Gallerani". Carotti recognises in the lady of the Czartoryski Gallery the same features as in the Genolini miniature. This view is contested by Malaguzzi, who expresses a lower opinion of the artistic value of the Cracow picture. Opposed to this is the earlier opinion of Bode (10, 11), who recognised the portrait as a creation of Leonardo. In England E. Hewett (17) and Herbert Cook (14) discussed the picture in 1906-7. Müller-Walde (23) on p. 52 mentions the portrait, regarding it as a Leonardo. Seidlitz (28), I, 272, declares for the authorship of Ambrogio de Predis; he takes the portrait of Gallerani by Leonardo to be lost, and names the Cracow picture "Castitas", with other writers who have inclined to the opinion that it is not to be considered as a portrait. A proof that it is one lies, however, in the personal expression of the face, which betrays no tendency to generalisation. In this respect I follow the opinion of Antoniewicz and Carotti. I am inclined to recognise in the pretty, youthful face the portrait of Cecilia Gallerani, but for different reasons from theirs.

The animal which rests in the lady's arms is an ermine. Ludovico il Moro, who possessed several nicknames, for instance "Moro"—a Moor, and "Moro"—a mulberry tree⁵, was also called by those about him "Ermellino". This is evident from a page in "Manuscript H" of Leonardo⁶ where the following words appear as a design in writing for a pictorial representation, and have been interpreted by E. Solmi (30):

"Il Moro cogli occhiali e la Invidia con la falsa. Infamia dipinta e Giustizia nera pel Moro. La Fatica con la vite in mano. L'Ermellino con fango. Galeazzo tra tempo tranquillo. Effigia di Fortuna. . . . L'oro in verghe s'affinisce col foco". (Il Moro with the eye-glasses and Envy with Falsehood. Defamation painted and Justice black for Il Moro. Labour with a vine in her hand. The Ermine with mud. Galeazzo in time of tranquillity. Effigy of Fortune. Gold in bars being refined by fire).

The words "L'Ermellino con fango" (the ermine with mud) refer, like all the rest of the passage⁷, to Ludovico. From the equation, Ludovico=Ermellino, the conclusion may be drawn that the lady of the picture stood in some near relation to Ludovico. She is not his wife, Beatrice d'Este, whose features are well known from many portraits. The sitter must therefore be sought among the numerous mistresses of Ludovico. The style of the picture is too late for Lucia di Marliano, Duchess of Melzi. Lucia bore

a son to Ludovico as early as 1476. Shortly after that he transferred his affections to Cecilia Gallerani, to whom he gave, in 1481, the estate of Saronno and the Palazzo dal Verme in Via Broletto⁸. This portrait exhibits the Milanese style of the middle of the eighties. The love affair with Cecilia probably lasted at least till Ludovico's marriage on 17 January 1491, for she bore his son, Cesare, in May of that year. For Lucrezia Crivelli⁹ the style of the picture is rather early, for Ludovico can only be shown to have been in love with her from 1495 till about the time of Beatrice's death (2 January 1497).

Thus Cecilia is, as a matter of fact, the only lady about the Milanese court who could be represented in this portrait, assuming its date to be about 1484. The ermine which she holds presents no difficulty, as Malaguzzi at one time asserted, supposing the animal to be a weasel. His opinion was repeated by Mrs. Berenson (8): "Francesco Malaguzzi-Valeri already notes that it is improbable that this lady would let her portrait be painted with a weasel, emblem of sensuality, in her arms". It would, in fact, have been a gross breach of good manners if the artist had placed the emblem of sensuality in the arms of a lady whose portrait he was painting. As a matter of fact, the contrary is intended. The animal is not a weasel, nor a marten, but an ermine, the emblem of chastity. In "Fiore di Virtù", an anonymous mediæval authority for the attributes of beasts, we read the following under "armellino":—

"When it rains, it never leaves its burrow, to avoid fouling itself with mud, and this it does on account of its cleanliness. It never lives in a damp place, but always in a dry one. When the hunters want to catch one, they surround its burrow with mud, and when it comes out they close the mouth of the burrow to prevent its going back; and when it sees the hunters, it bolts; and when it comes to the mud, it lets itself be caught rather than soil itself, so pure a creature is it¹⁰."

According to Calvi (12), Leonardo knew the description of the ermine's manners in "Fiore di Virtù". This description was utilised in the drawing mentioned in our note, and so the interpretation of the ermine as an emblem of purity was well known to him and his circle. The interpretation extended also to chastity; it was generally adopted and lasted on into the 17th century. This is enough to justify the ermine in the arms of a Cecilia Gallerani.

But the portraits of Cecilia Gallerani were not confined to the only one by Leonardo's hand of which the documents tell, unfortunately, without giving any clear description of the composition.

⁸ Malaguzzi (19) I, 501. According to Seidlitz (28), I, 151, the palace is called the Broletto, and did not become till 1491 the property of Cecilia Gallerani.

⁹ An alleged portrait of Lucrezia Crivelli is reproduced by E. Hewett (17).

¹⁰ See *Vasari Society*, ix, 3. L. da Vinci. The ermine as an emblem of purity. Pen and bistre drawing in the collection of the Hon. A. Holland-Hibbert. Text by Sir Sidney Colvin.

⁴ Reproduced by Carotti (13) and Malaguzzi (19).

⁵ Seidlitz (28), I, 405, note 25.

⁶ Quoted by Seidlitz (28), I, 153, and Malaguzzi (19), I, 583.

⁷ As Solmi also explains it, though he omits the sentence about the ermine. The words "l'Ermellino con fango" find their elucidation in a drawing in the collection of Mr. Holland-Hibbert (see below, note 10).

Cecilia's portrait was painted at least as often by different masters as that of her patroness, Isabella d'Este, Duchess of Mantua¹¹. Cecilia died in 1536, "assai vecchia". On 29 April, 1498, she writes about her own portrait by Leonardo: "e fatto esso ritratto in una età così imperfetta". She must, therefore, have been born about 1466, and have been about seventy when she died. Her portrait may have been painted in 1484. Morelli (22) says "about 1485", and Uzielli writes: "Leonardo was probably charged to paint her portrait when he had only just arrived in Milan (i.e., shortly after 1483)". Moro's *liaison* with Cecilia began in 1481. "She was then at least fourteen years of age, and was seventeen when she was painted by Leonardo", says Antoniewicz. His dates are correct. Our portrait must have been produced about 1484, soon after Leonardo's arrival in Milan. That is suggested also by reminiscences of the master's Florentine style; compare the Madonna in the *Adoration of the Magi* in the Uffizi¹² [PLATE II, D].

In my opinion it may be taken as certain that the person represented is Cecilia Gallerani, whose likeness, as we see it in the Cracow picture, is to

¹¹ Seidlitz (28), p. 407, note 21, gives a list of the alleged portraits of Cecilia Gallerani. 1. *The lady playing a lute*, by Bartolommeo Veneto, belonging to Count Cesare del Mayno, reproduced (18). 2. Formerly owned by the wine-merchant, Giuseppe Radici. 3. In Casa Pallavicini at S. Calocero, Milan. 4. Collection of Prof. Franchi (see also Cook [14]). Bock (9) cites the following pictures which he explains as portraits of Cecilia Gallerani:—1. *The lady with the Ermine*, at Cracow. 2. *Profile portrait of a lady*, in the Newall collection, Rickmansworth, reproduced (14), (19), iii, 47. 3. The so-called *Princess in the Ambrosiana*, Milan, in profile to left, reproduced (19), i, 510 [PLATE II, F]. 4. The same, replica in the Salting collection, reproduced *Burlington Magazine*, xvi, 117 and (19), iii, 32. 5. *Profile of a lady* in Lord Roden's collection at Tullymore Park, reproduced (14), (17), (19), i, 514. My own list of Cecilia's portraits is different:—1. *The lady with the Ermine*, at Cracow, by Leonardo and Ambrogio de Predis. 2. *La belle Ferronnière* in the Louvre by Boltraffio. 3. Leonardo's "study for head of an angel" (for the *Virgin of the Rocks*), silver point in the Royal Library at Turin. Reproduced (19), (20), (26), (28). 4. Profile portrait by Ambrogio de Predis at Tullymore Park. The portraits cited by Seidlitz and Bock are in part unknown to me, and I have no space to speak of them.

¹² The fate of the panel on which Cecilia Gallerani was painted is almost unknown. The portrait was certainly in the "Museo" of the castle of San Giovanni in Croce, near Cremona, where Cecilia resided till her death. What became of it afterwards? Antoniewicz supposes it to have been the same portrait as belonged to the family of Marchese Bonesana at Milan in the 18th century. Amoretti (1) writes: "I find in the MS. notes of De Pagave (d. before 1790) that the portrait of Gallerani, married afterwards to Count Ludovico Pergamino, was still to be seen at Milan in the century now nearing its close in possession of the Marchesi Bonesana". It cannot, however, be established with certainty whether this actually refers to our picture, which was bought at the end of the 18th century by Prince Adam Czartoryski, and given to the Gothic House, the museum of his wife, Princess Isabella Czartoryska, at Pulawy. The MS. catalogue of this collection (2) does not state where or when the picture was bought. Malaguzzi (19), i, 509, says that the lady of the Bonesana family's picture had a lute. Bandelli speaks in one of his "Novelle" of the "Museo" of Cecilia Gallerani. It is not impossible, however, that several portraits of the fair owner were there, one of which later passed into the Bonesana collection.

be connected as follows with the *Belle Ferronnière* in the Louvre, by Boltraffio [PLATE I, C]. In the archives of the Czartoryski Museum is a MS. catalogue, undated, but probably of the early 19th century, of the works of art which were in the Gothic House at Pulawy (2). It deals with all the pictures which were in that country house of the Czartoryski family. These were removed to Paris after 1830, and were taken thence in 1870-76 to their present home at Cracow. The following account of our portrait is given—

"A portrait of a woman, by Leonardo d'Avinci. This picture . . . is said to represent the mistress of the King of France, Francis I. She was named 'La belle Ferronnière', being the wife of a merchant who owned a hardware business. Others state that her husband was a 'patron'. The affection of the king and Leonardo's brush give this picture its advantages. The person represented seems to be youthful, thin and delicate. Her costume is simple; she holds an animal resembling a marten. This picture was presented to the Gothic House by Prince Adam Czartoryski¹³.

Facing this text is inserted an engraving, by Lacroix, of the *Belle Ferronnière* [PLATE I, B]. This engraving may contribute to the identification of the person whom it represents with the portrait at Cracow. The nose, which in the Louvre picture appears rather broad, the effect in part of a later repainting, is in the engraving quite straight, narrow and long, exactly as in the portrait of Cecilia at Cracow. This is a wilful change made by the engraver, who also wilfully puts each iris in the middle of the eye, though in the original the eyes are clearly looking to the right. Notwithstanding, this chance lengthening by a trifle of the outline of the nose sufficed to cause the author of the Pulawy catalogue, a hundred years ago, to declare that the *Lady with the Ermine* represents the same person as *La Belle Ferronnière*. A comparison of our illustration [PLATE I] confirms this supposition sufficiently. The engraving alone could not be taken as a clinching proof, but as an aid it is of great value. A direct comparison between the portrait at Cracow and the *Belle Ferronnière* reveals many striking resemblances:¹⁴ the long oval of the face, the shape of the head, the eyes, the mouth with its rather projecting lower lip, the delicate chin. The way of treating the subject is different, and the technique no less, for here the individuality of the two artists comes to the forefront. I think, nevertheless, that I have pointed out a second portrait of Cecilia Gallerani, by the hand of Giovanni Boltraffio.

A third portrait of the same lady may exist in Leonardo's drawing of a *Head of an Angel* in the Turin Library¹⁵ [PLATE II, E]. It is a slight

¹³ Translated from the Polish. The faulty inscription, not an original part of the picture, LA BELE FERONIERE LEONARD D'AWINCI, probably dates from the same time as the catalogue and betrays its Polish origin.

¹⁴ Recognised by Rosenberg (26), p. 56.

¹⁵ Reproduced (19) ii, 386, (23) No. 64 and (28).

sketch of a lady's portrait, whose head, looked at in reverse, strikingly resembles the picture of Cecilia at Cracow. The gown is the same, the *coiffure* differs but slightly¹⁶; the upright attitude of the head is the same, and so are the outlines of the face, in spite of their being impaired, in the Cracow picture, by the overpainting of the background. The nose is a trifle shorter, the mouth and eyelids are narrower, the sitter looks straight before her instead of to the side. In spite of that the nose has preserved the same character with its rather thick tip, the eyes are as large, the mouth has the same expression. I perceive in the Turin drawing a study from the same young woman who was subsequently painted in the Cracow portrait, and who served as model for the angel in the *Virgin of the Rocks* (Louvre and National Gallery). According to the customary procedure of portrait painters the preliminary drawing for a panel portrait was first enlarged, then transferred by means of a tracing from the cartoon to the panel. That gives the readiest explanation of the stiffness of Cecilia's features in the Cracow portrait as compared with a free drawing like the study at Turin. Further, the share taken by another master in the actual painting, and finally the later re-painting, have certainly been disadvantageous for preserving the likeness in the picture.

I consider the lady at Tullymore Park¹⁷ as fourth portrait of Cecilia Gallerani, at a considerably more advanced age. I believe that many other portraits of this beautiful and famous lady have existed and may possibly still be extant.

II—THE PAINTER OF THE PORTRAIT.

From Bellincioni's sonnet, and from the letters quoted above of Isabella d'Este and Cecilia Gallerani, it is quite evident that Leonardo painted a portrait of the latter. I have no doubt that this portrait is now in the Czartoryski Museum. But my study of the portrait has convinced me that there were two masters who worked in common on the picture. This result does not contradict Bode's way of looking at it (11), when he names, with full assurance, Leonardo as the master of the portrait, but continues as follows: "Close inspection proves that the picture, which was left unfinished by the master (Leonardo), was afterwards finished, or may be re-painted, in parts . . . The only part quite finished is probably the forepart of the animal's body". It must have been another hand that completed the picture. In the master who finished the painting I recognise Ambrogio de Predis, the regular assistant of Leonardo since 1483. Especially in the "eighties" Ambrogio seems to have helped without interrup-

tion in carrying out the pictures for which Leonardo had commissions.

Leonardo produced the composition of the picture, Ambrogio took over the execution of it in colours. It is his brushwork, as we know it by his signed portrait of Maximilian at Vienna [PLATE II, G], that I recognise here.

In conclusion, it must be said that this article forms part of a lengthier essay which was ready for press in August 1916. On 16 November 1916, I read extracts from that essay to the Kunstverein at Zürich. Consequently the articles on *The Lady with the Ermine* published in 1916 and later could only be noticed inadequately in the form of additions. Especially important are the articles of Möller (20) and Bock (9). Möller adopts from Antoniewicz the name of the lady represented, with his proofs, and the date that he gives to the picture, without stating the source from which he draws. Möller then adds other information of his own to that originally laid down by Antoniewicz, and constructs a biography of Cecilia Gallerani.

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(The numbers in parentheses in the text refer to this list.)

(1) Amoretti, Carlo. *Memorie storiche su la vita, gli studi e le opere di L. da Vinci* (Collezione de classici italiani, Milano, 1804).

(2) Anonymous M.S. Catalogue (Polish) of the Gothic House, at Pulawy, II. 187, No. 418. No. 2917, in the archives of the Czartoryski Museum.

(3) Anonymous Catalogue (Polish) of the Gothic House, at Pulawy, Warsaw, 1828.

(4) Antoniewicz, Jan Boloż. *Portret Cecylii Gallerani przez L. da Vinci* (third congress of Polish Historians at Cracow, Section iv, 1900).

(5) Antoniewicz, Jan Boloż. *Swiatynia zagadkowa L. da Vinci*. Lwów, 1900.

(6) Bellincioni, Bernardo. *Le Rimec*, Bologna, 1876, I. 72.

(7) Berenson, Bernhard. *North Italian Painters of the Renaissance*, 1907, p. 170.

(8) Berenson, Mary Logan—*Dipinti italiani a Cracovia, Rassegna d'Arte*, 1915, xv, 25.

(9) Bock, Franz. *Leonardofragen. Repert. f. Kunstw.* 1916-7, xxxix, 153, 164, 218.

(10) Bode, Wilhelm. *Aus oesterreichischen Gallerien. Repert. f. Kunstw.* 1886, ix, 309.

(11) Bode, Wilhelm von. *Leonardos Bildnis der jungen Dame mit dem Hermelin . . . und die Jugendbilder der Künstler. Jahrb. d. K. preuss. Kunstsamml.*, Berlin, 1915, xxxvi, 189.

(12) Calvi, Gerolamo. *Il manoscritto H. di L. da Vinci (il "Fiore di Virtù"), l' "Acerba" di Cecco d'Ascoli*. Milano, 1908.

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(16) Gronau, Georg. *Die Bildnisse von Raffael und Leonardo de Czartoryski-Sammlung in Krakau. Zeitschr. f. bild. Kunst*, N.F. Leipzig, 1915, xxvi, 148.

(17) Hewett, Edith. *A newly discovered portrait by A. de Predis. Burlington Magazine*, 1906, x, 309.

(18) Malaguzzi-Valeri, Francesco. *Il ritratto femminile del Boltraffio, Rassegna d'Arte*, 1912, xii, 10/11.

(19) Malaguzzi-Valeri, Francesco. *La corte di Ludovico il Moro*. Milano, 1913, i, 500 ff., 508, 512.

¹⁶ When I speak of the *coiffure*, I mean without the late repainting which brings the hair down below the chin.

¹⁷ Reproduced (14), (17), (19).

(20) Möller, Emil. Leonardos Bildnis der Cecilia Gallerani in der Gallerie des Fürsten Czartoryski in Krakau. *Monatshefte für Kunstwissenschaft*, Leipzig, 1916, ix, 313.

(21) Morelli, Giovanni. Die Gallerien Borghese und Doria Pamfili in Rom. 1890, p. 230, 231, 234.

(22) Morelli, Giovanni. Die Gallerie zu Berlin, Leipzig, 1893, p. 45.

(23) Müller-Walde, Paul. L. da Vinci, München, 1889, p. 52.

(24) Müller-Walde, P. Beiträge zur Kenntnis des Leonardo. *Jahrb. d. K. preuss. Kunstsamml.*, Berlin, 1899, xx, 69.

(25) Müntz, Eugène, L. de Vinci, l'artiste, le penseur, le savant, Paris, 1899, p. 511.

(26) Rosenberg, Adolf. L. da Vinci. Künstlermonographien, xxxiii, Leipzig, 1898.

(27) Seidlitz, W. von. Ambr. de Predis und Leonardo. *Jahrb. d. Kunstsamml. des Allrh. Kaiserhauses*, Wien, 1906, xxvii, 10.

(28) Seidlitz, W. von. L. da Vinci. Berlin, 1909 (J. Bard), i, 151, 157, 272, 277.

(29) Seidlitz, W. von. L. da Vinci und die Dame mit dem Hermelin. *Preuss. Jahrbücher*, Berlin, 1916, 164, 501, 508.

(30) Solmi, E. Leonardo. Firenze, 1900, p. 224.

(31) Uzielli, Gustavo. Ricerche intorno L. da V. Firenze, 1872.

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(33) Voigtländer, Emmy. Ein Beitrag zu dem Bildnis der Sammlung Czartoryski. *Kunstchronik*, N.F. 1914-15, xxvi. No. 39, p. 473.

II—BY PROFESSOR WILLIAM WRIGHT

LEONARDO AS AN ANATOMIST.

THAT Leonardo should have interested himself in anatomy, should have devoted so much time to the study of the subject, and should have dissected so many human and animal bodies may be thought by some to set the crown on his reputation for versatility. It should be borne in mind, however, that his attraction to anatomy was a foregone conclusion by reason of his interests in art and mechanics, as well as by reason of that desire *rerum cognoscere causas*, which probably never burned so ardently in any other human breast. Further, it should be remembered that in consequence of the theory that the human body was a microcosm in which all the elements, actions and reactions of the outside world were represented anatomy made a very wide appeal: "at Bologna we are told, for instance, that every professor in the university had at some time or other to undertake the representation of this subject; no one must refuse when asked by the students to dissect a dead body"¹. Had we not known that Leonardo was an anatomist it would have been necessary to invent it.

While many of Leonardo's anatomical observations and drawings are dispersed in various public and private collections, the most important are to be found in the Royal Library at Windsor², and these have been recently published in facsimile with English and German translations of the text, under the editorship of Herren Vangensten, Fonahn and Hopstock of the University of Kristiania, and under the title, *Quaderni d'Anatomia*. The history of these manuscripts is not uninteresting and may be briefly told.

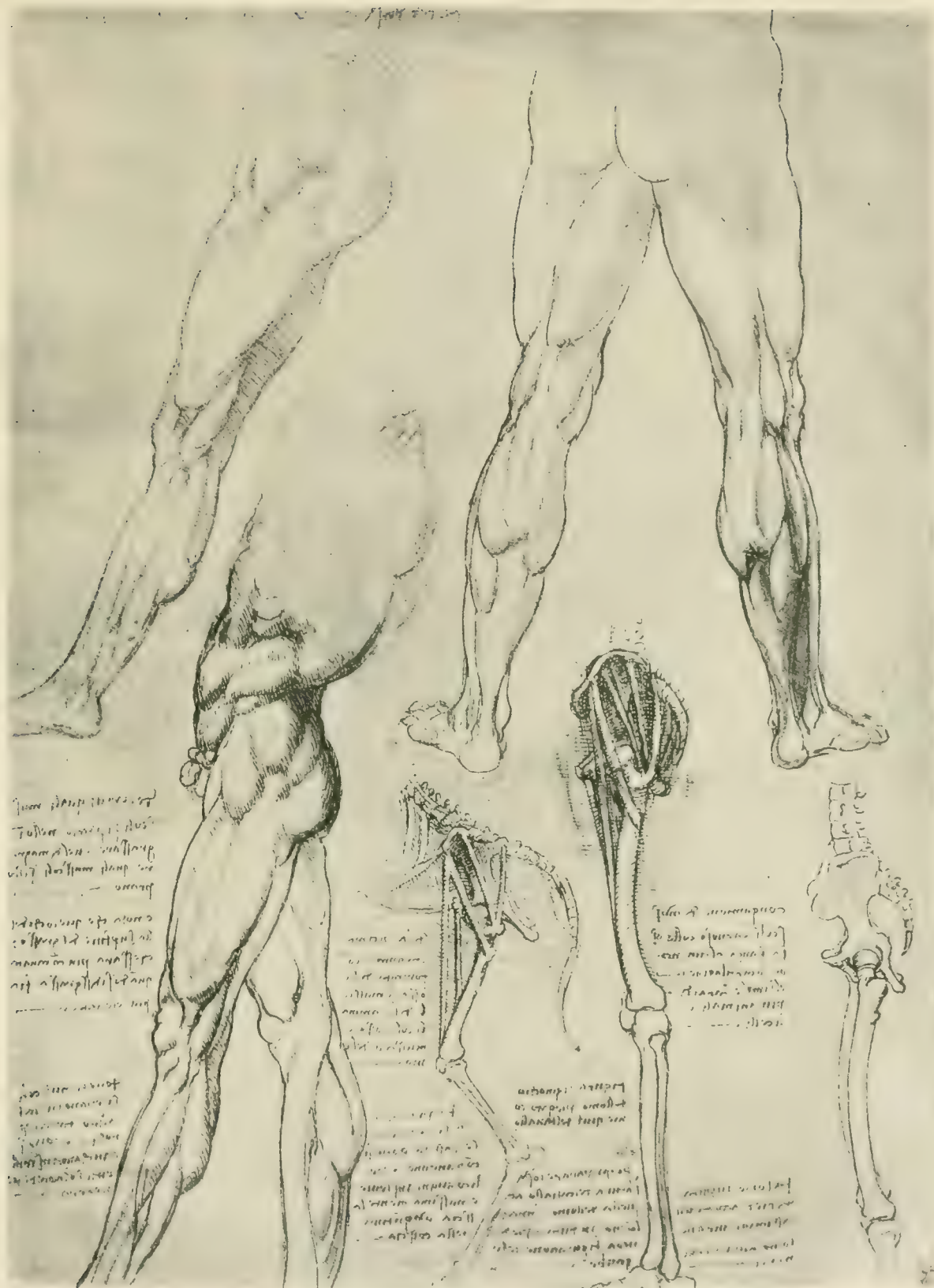
Their existence was first recorded by Don Antonio Beati, the secretary of Cardinal Luigi of Aragon. In the course of the cardinal's travels they visited Amboise, 10 October 1517, and called upon Leonardo, who was at that time living there under the protection of Francis I, and were shown the paintings, sketches and manuscripts then in

his possession, being particularly impressed with the drawings of anatomy, in reference to which Leonardo informed them that he had dissected over fifty bodies—men and women of various ages.

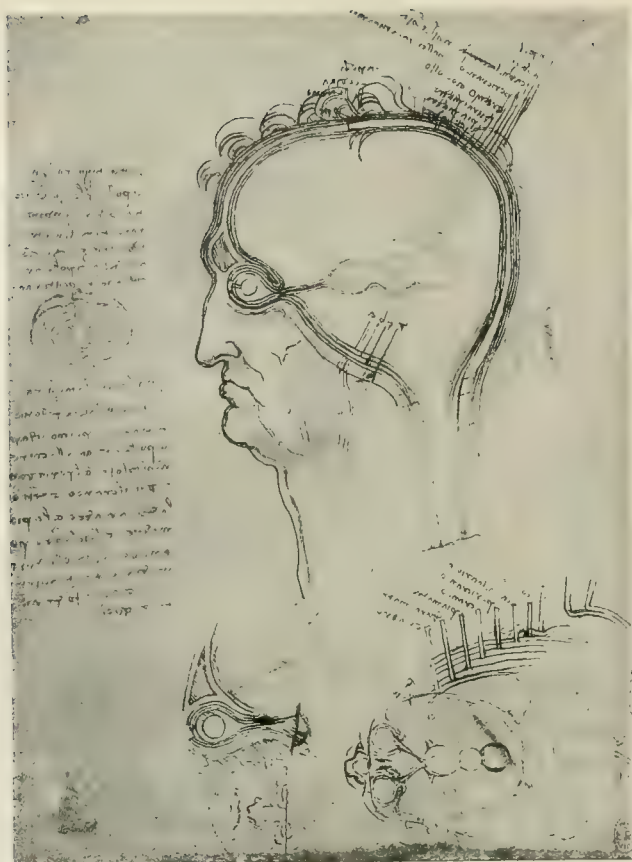
At Leonardo's death all the manuscripts passed under the terms of his will, "dated the 23rd April 1518, before Easter", into the possession of his devoted pupil and companion, Francesco da Melzi. We next hear of the anatomical drawings and manuscripts as forming the thirteenth volume of a collection belonging to Duke Galeazzo Arconato. In 1610 we learn that this volume was in the possession of Pompeo Leoni of Arezzo, who showed it to Peter Paul Rubens, on whom it made a very profound impression. Shortly after this date the manuscripts passed into the collection of Charles I of England, probably about the time 1629-32, when that monarch was purchasing the collection of the Gonzaga family, the hereditary dukes of Mantua. At the sequestration of the king's estate after his execution, Leonardo's drawings, for some reason or other, were among the things not sold. In a large calf-leather folio with the inscription "Disegni di Leonardo da Vinci restaurati da Pompeo Leoni", they, together with certain drawings by Hans Holbein, were preserved in a special case at Kensington Palace, apparently forgotten until brought to light by Dalton, librarian to George III. Dalton showed them to William Hunter, the brother of the more famous John, who made a public and extremely laudatory reference to them in the first of "Two Introductory Lectures" to his last course of anatomy. Hunter expressed the hope that he would be granted permission to engrave and publish the principal drawings. His hope, however, was destined to be unfulfilled, for he died early in the following year, 1783. Between then and now various editions, incomplete and sometimes unauthorised, have been published; finally, the years 1911-16 have seen the issue from the Kristiania Press of the elaborate edition in six folio volumes, upon which our knowledge of Leonardo as an anatomist must for all time rest. The work has entailed great and unusual labour,

¹ Haeser: *Geschichte der Medicin*.

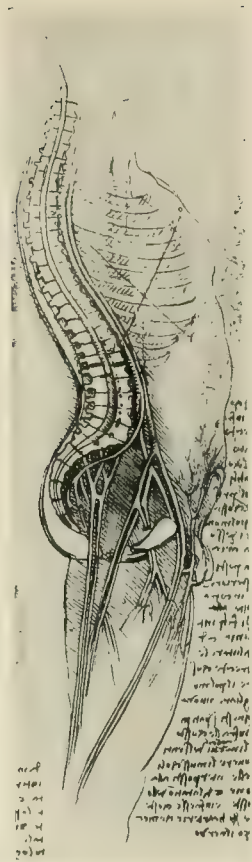
² A few are reproduced in this number by permission of H.M. The King.



A Vol. v, 22 recto



B Vol. v, 6 verso



C Vol. iv, 9 recto



D Vol. vi, 13 recto

for, as is generally known, Leonardo affected a manner of writing in which, as Vasari tells us, "the words are of ugly form (*di brutti caratteri*), made with the left hand, backward, and no one, unless he has had experience, can read them, for they are only to be read by the aid of a mirror".

As to the date when the *Anatomy* was written, it was begun before 1506, for in that year Marcantonio della Torre, professor of anatomy at Pavia, with whom it is known Leonardo was collaborating, died. A date on one of the manuscripts, 9 January 1513, suggests that seven years later Leonardo was still at work on the subject. As he probably left Italy for the last time in 1516, after which date it is most unlikely that opportunities to continue his studies were granted, we may, I think, safely conclude that by that year the curtain had finally fallen on his activities in this particular direction.

Before passing to a consideration of Leonardo's contribution to the science of anatomy, and to an estimate of its value, it is only proper that some reference, however short, should be made to the history of the subject and to the work of his predecessors.

Human anatomy by the 3rd century before our era had attained the rank of an exact and elaborate science, thanks particularly to the labours of two Alexandrians, Herophylos and Erasistratos, the latter, court physician to Seleucus Nicator. While the vast majority of the structures known to modern anatomists were at that early date noted and described, it was unfortunate that the knowledge of chemistry and physics was such that these early workers at the subject were constrained to adopt two fundamental errors, *viz.*, that the arteries contained, as their name implies, air; and that blood passed through the septum of the ventricle from the right side to the left side. These errors barred the way to all progress for two thousand years, for not until the 17th century of our era were they finally eradicated and the theory of the circulation of the blood definitely established. From the 3rd century, B.C., until the date of Leonardo's work, early 16th century, the knowledge of anatomy declined. While this phenomenon was largely due to the fact that knowledge generally suffered an almost complete eclipse with the partition of the Roman empire and the destruction of its western part, it was also due to the fact that over a long period of time dissections of the human body were discountenanced if not actually forbidden. It is, however, only right to add that from the 13th century onward, beginning with the decree of the Emperor Friedrich II, relative to the University of Salerno, dissections at stated intervals were compulsorily undertaken. Such was the enthusiasm of the physicians at Perugia that in 1348 they did not even shrink from dissecting the

bodies of those who had died from the Black death³.

The first of the two errors mentioned above sprang from the fact that after death the arteries were found to be largely empty of blood and filled with what was indistinguishable from air, while during life the quick spirt accompanied by a hissing sound of the blood from an artery was in marked contrast with the slow flow of blood from a vein; as life and sound were from a very early date associated with the presence of air it is not surprising that this particular error should have arisen and should have had so long a life. The second error is again intelligible as on either side of the septum there are recesses or crypts which it is not easy to prove to demonstration do not communicate with each other. These two errors should be borne in mind, for like his predecessors Leonardo was misled by them and in consequence his contribution to the science of anatomy was relatively unimportant. It is due, however, to him to say that he had the instinct to know that it was in and around the heart that the central problems lay, while the attention which he paid to the circulation of the foetus in utero almost brought him to anticipate certain of the conclusions of Realdus Columbus, Servetus, Cesalpinus and Harvey. He described, for example, the anastomosis in the placenta as being like that in the liver and lungs. The fact, however, remains that Leonardo was baffled, a truth of which he himself was only too conscious. Nor since his contributions were unknown, can he be said to have paved the way for the discoveries of others. On the other hand had they been known, it is difficult to conceive that they would not have hastened discovery, for the drawings with which he illustrates the text were so far in advance of those of his contemporaries that it is quite futile to compare them. Anatomy is a science which is based on accurate observation, and how large a part draughtsmanship in consequence plays will be apparent to all. No words can adequately replace a sketch in the description of form; this was recognised by the earlier anatomists who, unable to sketch, endeavoured to supplement their words by comparing anatomical structures to well known objects such as a calamus scriptorius, a sella turcica, an auricle, a mitre, and a stirrup. It is interesting to find that Rabelais—one of the three geniuses of first rank who were serious students of anatomy, Leonardo and Goethe being the other two—adopted this method of conveying information for, as was pointed out some twenty years ago by Le Double, the anatomisation of Quaresprenant by Xenomanes in Book IV of Rabelais's great and immortal work is the apogee of this entertaining method of teaching anatomy.

³ Haeser, as above.

Leonardo's sketches in addition to placing on record more precisely than had been done before certain established facts, permit us to credit him with the recognition of the sinuses at the beginning of the aorta and pulmonary artery, known as the sinuses of Valsalva (1666-1723), as well as with the recognition of the so-called moderator band in the right ventricle of the heart. It would be, however, a gross injustice to Leonardo to limit the contribution which with better fortune he might so well have made, to mere observation and draughtsmanship, for his most notable quality as an anatomist is the extraordinary modernity of his methods both in research and in teaching. It is not, I believe, too much to say that there is no method in use at the present time except those methods which are dependent on the use of the microscope, an instrument which although long foreseen only developed into an instrument of practical utility in the 18th century, which was not practised by Leonardo. He appreciated the important fact that the way to understand the structure of an organ was to observe how the organ worked; he saw the importance of referring to embryology and comparative anatomy for evidence, in any attempt to solve problems in human anatomy; he saw when few did the vital necessity of going to nature and freed himself a generation before Paracelsus from the all-powerful Galenical tradition. In smaller matters he insisted on the importance of studying the various tissues entering into a part, as for instance bones, muscles, tendons, vessels, first separately and then collectively, studying each part from all points of view and in all possible positions; he availed himself of the use of sections as is shown in certain of the accompanying illustrations, in this respect being, however, anticipated by Henri de Mondeville (early 14th century); and made wax casts of the cavity of hollow organs. He also practised the experimental method as, for instance, in piercing with a needle the heart of a "stuck" pig and examining the action of the heart as disclosed by the movement of the needle.

Leonardo's best work, I consider, was that on the action of the thoracic and abdominal muscles in respiration; after this I should put his descriptions and drawings of the heart, which were far in advance of the knowledge of his time, as is shown by the fact that in Alessandro Beneditto's *Anatomia*, published at Paris in 1514, there was still an explicit account of the fictitious middle or third ventricle of the heart.

If now we turn to the sketches which are here reproduced from the *Quaderni*, I would preface my remarks with the statement that they were selected as being likely to be of more general interest than would be those in which the internal parts are represented.

PLATE I is particularly remarkable, apart from

the accurate anatomical knowledge displayed in the three large figures, for the interesting comparative study in the three sketches at the right-hand bottom corner. The one farthest to the right is that of a human skeleton, the other two are, respectively from left to right, the left hind limb of an animal, probably a dog, and the left lower limb of a man, both drawn in the natural standing posture and both showing in the upper part strips of corresponding muscles. They serve to illustrate Leonardo's methods, referred to previously, of analysing a region into its elements and of making use of comparative anatomy.

On the left in PLATE II we have a median section through the head and neck of an individual with a characteristic profile. Immediately below on the left is a section through an eye, while on the right is a horizontal section through the head at the level of the eyes, the section passing through the three cavities or ventricles in the brain. In front of the face of the main figure is a sketch of an onion to show the resemblance which Leonardo apparently imagined he saw between it and the eye. There are so many anatomical defects in these drawings that it may I think be safely concluded that Leonardo had not in this instance made his drawings from nature but from a much less reliable model. The existence of three ventricles in the brain was a supposed fact upon which the whole of mediæval philosophy was built; the most anterior of the three was dedicated to the reception of sensory impressions, the middle one to reflection and judgment and the third to memory. So firmly based was this theory that it blinded anatomists to the fact that the first ventricle was double, for we find certain late anatomists persisting in representing the two lateral ventricles as one although Peyligk in *Philosophiæ naturalis compendium*, published at Leipzig in 1489⁴ correctly figured them as double.

Prominence, it will be noticed, is given to the cavity in the forehead known as the frontal sinus, it being believed at that time that air passed from the nose through this sinus as well as through the sphenoidal sinus into the cranial cavity for the refreshment of the brain. The long lines in the main figure and in a small supplementary figure below point to the membranes lining the cranial cavity, the base of which cavity shows no indication of a pituitary fossa.

As to the eyes, the round object in the centre is the lens. Although, as we know, the lens is held in position by a delicate suspensory ligament, it was long before this was recognised, a fact no doubt attributable to the ease with which the lens escapes after section of the eye.

On the right we have a median section of a

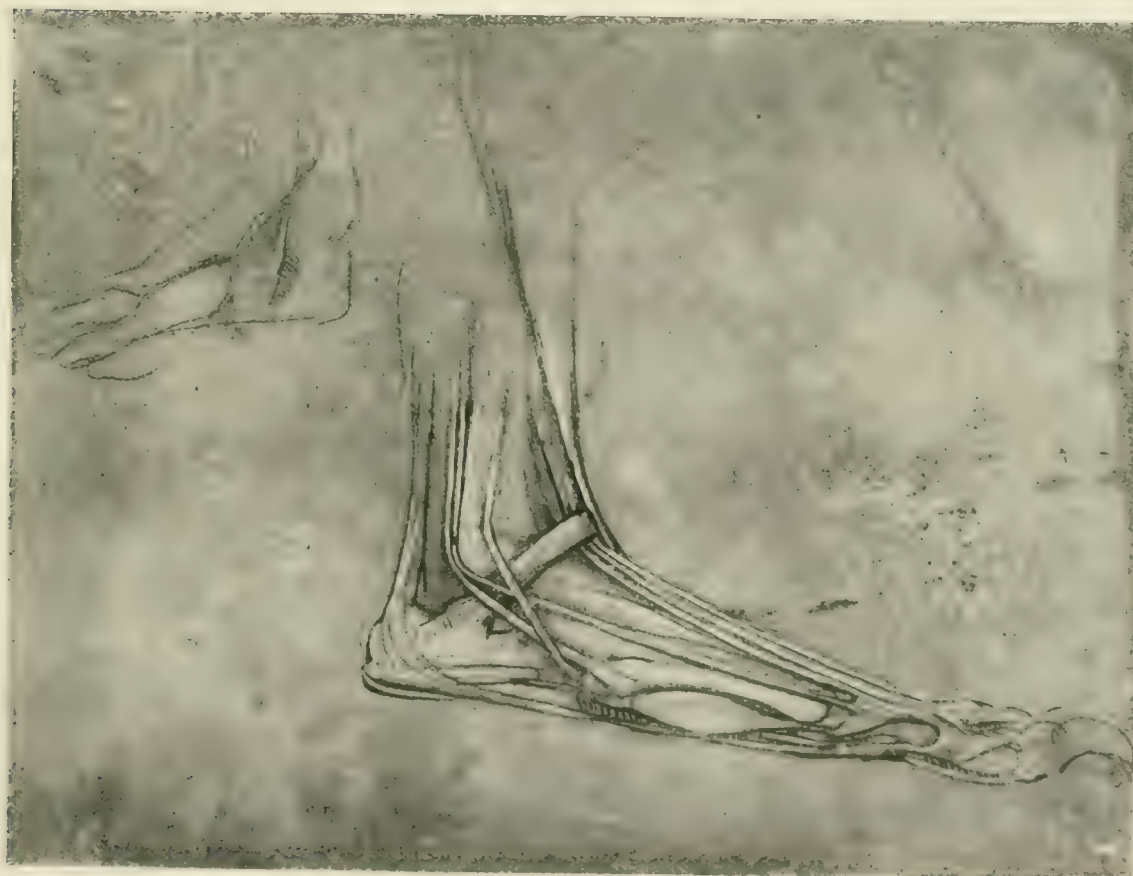
⁴ Dr. Charles Singer: *Studies in the History and Method of Science* (Clarendon Press).



E Vol. vi, 16 recto



F Vol. v, 19 recto



G Vol. v, 13 recto

male figure. The interior of the thorax shows the internal intercostal muscles correctly drawn, while the decussating lines manifest a further effort by Leonardo to reduce the form and proportion of the thorax to a mathematical formula. The bones which form the vertebral column are not sufficiently differentiated, a defect which is particularly noticeable in the middle line of the back and in the region of the neck. Certain of the nerves and vessels which are shewn passing down the inner side of the thigh should have been represented as passing backward into the buttock; the contour lines of the figure have, however, all the customary accuracy and grace.

Below we see Leonardo attempting to gain precision and simplify execution by enclosing the lower limb in a rectangular outline, a procedure which we see in part again adopted in the central figure, where we have a very good instance of the use to which the hand can be put in conveying expression. The small group of a horse-man pursuing a fugitive leaves nothing to be desired in the way of life, movement and vigour.

While the two limbs portrayed on the left in PLATE III at first sight look identical, it will be noticed that in the one on the left the knee is too far back, a defect which is remedied in the other limb, in which it will be observed that a straight line joins the most prominent points of the buttock, calf, and heel, and lies well behind the knee. The general outline and appearance of the limb are on the whole accurate: while the muscles are perhaps a little too obvious, they undoubtedly convey an impression of strength which could not be obtained in any other way.

On the right we have an instance of Leonardo's methods of supplementing the knowledge gained from dissection by that obtainable from the study of sections.

Below we have one of the finest of Leonardo's anatomical drawings, the hind foot of a planti-

grade carnivorous animal—probably a bear, a view supported by the fact that in one of the manuscripts a reference is made to a bear's foot. For accuracy and clearness combined with realism the sketch may be regarded as a model of what an anatomical drawing should be. In the left-hand upper corner of the same plate is another sketch unworthy of notice were it not for the fact that the association of finished drawings with the crudest sketches is far from infrequent in the manuscripts. The carelessness with which Leonardo would place drawings of such unequal merit on the same sheet of paper is not without significance to those whose interest in the man transcends even their interest in his work.

Much more might be said if space allowed on Leonardo's work as an anatomist; enough however, it is hoped, has been said to show that in this subject, as in so many others, he was a patient and serious investigator. If he cannot be said to have made any remarkable discovery after so great labour, the difficulties under which he worked furnish surely a sufficient explanation. What these difficulties were has never been stated better than by Leonardo himself, and how can we better leave him than with his own words, interpreted though they be, ringing in our ears?

"And if you have love for such matter (anatomy), you will perhaps be impeded by the stomach, and if that does not impede you, you will perhaps be impeded by the fear of living in the night hours in the company of such quartered and flayed corpses fearful to look at; and if this does not impede you, you will perhaps lack the good draughtsmanship which belongs to such demonstration, and if you have the draughtsmanship it will not be accompanied by the perspective; and if it is accompanied you will lack the order of the geometrical demonstrations and the order of the calculation of the forces and power of the muscles; and perhaps you will lack patience so that you will not be diligent.

As to whether all these things have been in me or not, the hundred and 20 books composed by me will furnish sentence Yes or No, in which I have not been impeded by avarice or negligence, but only by time.

VALE "

LETTERS

MR. FRY AND DRAWING—I

GENTLEMEN,—Mr. Fry's two articles on modern drawing¹, with their illustrations, provoke many questions and comments; I will limit myself to a few. But before I proceed I must lay down the general assumption on which my criticism is based. I do not wish to assume what I am not entitled to, and if I am wrong Mr. Fry will correct me. His exposition on the point has been casual and by implication rather than clear, but I think I am justified in saying that of the two elements which make up the art of the drawn or painted image, namely, significance and beauty, Mr. Fry regards the first as non-essential, as something which may have brought about the work of art, but

which, once it is created, becomes irrelevant; that "æsthetic" appreciation has to do only with the formal elements of design, and not at all with their content or meaning. Artistic judgment, therefore, does not concern itself with the ideas and sentiments of the artist, that is to say, with the interpretation of his designs as subjects, and not even with their interpretation as objects (representation). Thus Mr. Fry counts for nothing over against the superb draughtsmanship of Ingres the nauseous and tawdry element in his mind and pictures, and thinks it a derogation from Rossetti's powers and Gauguin's that one is inspired to paint by romantic, the other by exotic subjects². On the other hand, the praise of "plasticity" is

¹ *Burlington Magazine*, Dec. 1918; Feb. 1919.

² *Burlington Magazine*, XXIX, p. 100; XXXII, p. 85.

reserved for figures like that of Matisse, in which one *gluteus major* is more than double the size of the other in defiance of nature³; and the ardent following of natural form by Ingres is surprisingly praised for its "distortions". In a word, pictorial art is all beauty and not at all meaning. Thus in an article on "The New Movement in Art in its relation to Life"⁴ Mr. Fry writes:—

In proportion as art becomes pure . . . it cuts out all the romantic overtones of life, which are the usual bait by which the work of art induces men to accept it. It appeals only to the aesthetic sensibility.

"Pure" art, then, in drawing must be judged solely by the degree of beauty the lines set up among themselves, with no reference to the objects they represent, or the ideas and emotions they convey. On this assumption I will examine what Mr. Fry has to say of drawing, and test its consistency.

And first, I should like to repeat a question which I asked seven years ago without an answer⁵. It is this.—Since Mr. Fry's general theory of drawing pours contempt upon representation of the object, why does he so constantly make it a merit of drawings that they insist on solidity, on "mass", "volume", "plasticity", and so forth? I am not by any means suggesting that this is not a virtue; but since representation is not a virtue for Mr. Fry, and solidity is but one among the features of a natural object, why may not this feature be as freely discarded as the silhouette? This respect for the third dimension, when the other two are so cavalierly treated, is puzzling; indeed, we hear far more about it than about the beauty of lines as such: Mr. Fry makes almost as much of this feature of drawing as Professor Tonks⁶. He may, of course, say: "My 'solidity' has no relation to actual solidities; I treat the third dimension as freely as the other two". But that does not really touch my point, which is that the third dimension has nothing whatever to do with the beauty of lines as such, with their design, the pattern they make on the paper, which is all Mr. Fry has left himself a right to consider. I am aware that someone has launched the phrase, "designing in depth", to describe and excuse some uncommonly poor designs in the flat among recent work; and the parrots of the press frequently repeat this incantation, just as they repeat Mr. Clive Bell's "significant form". Mr. Clive Bell sets out to be absurd, or, in any case, succeeds in saying the precise opposite of what he may be presumed to have intended, namely, "insignificant" or "meaningless" form. We expect something better from Mr. Fry. When he deals with an old master we get brilliant analysis, like that of the drawing of Rembrandt in the article last referred

to: but his eyes dazzle when he looks at contemporaries, and his thought and language relax. Now solidity is not *given* in a line, but can only be inferred from it as its meaning. Solidity does not appeal to our sense of visual beauty, since we can never see, but only infer it; though it appeals to many other feelings that Mr. Fry has ruled out. The draughtsman or painter who takes on the responsibilities of representation has a reason for using the means that suggest a third dimension: for Mr. Fry depth is an "association" of reality that has no claim on the artist. He has to do with the play of contours and enclosed shapes on the flat of the picture-plane: nothing more enters into the decorative design of a drawing: the rest is significance inferred from these. I invite, therefore, an explanation of this fondness for a realistic accident, attached by association to the contours of a design.

So much for a general inconsistency. But still more striking is the gap between Mr. Fry's theories and the examples he puts forward to illustrate them. Of two idols of his school, Picasso and Matisse, Mr. Fry gave us specimens, and his reasons for admiring them. It is impossible to *prove* a case against an admiration; but it is possible to discuss reasons. Of Picasso, Mr. Fry says:—

Picasso is essentially a realist. There is no willed imposition of a preconceived scheme of form upon the object. The form is arrived at inductively by the successive elimination of all accidentals, until the pure substance is revealed.

There is a preliminary objection to make against this statement. It employs the language of a philosophy according to which all the sensible qualities of an object are "accidents", and among them all its visible qualities. "Pure substance" is arrived at when these have been stripped away; it is something which cannot be touched or heard or smelt or *seen*. If Picasso were a realist in this sense he would be a follower of John Scotus Erigena. Such a theory had its merits for a schoolman; for example, it explained trans-substantiation; that which had the accidents of bread in touch or taste might have the substance of flesh. But for a draughtsman it will not do: substance is invisible; it cannot be drawn; only "accidents" are visible. Plato, from whom the doctrine descended, accepted its consequences. The painter could only render the unreal, shifty appearance, not the true idea; therefore the painter had a low place in the Republic. Mr. Fry, then, cannot possibly mean what he says. The visible "accidents" have not been eliminated, nor has there even been abstraction of these up to the extreme limit or anything like the limit. If we are successively to eliminate visible accidents we must begin by stripping Mons. Massine of his clothes, the most superficial of all. In the second place we must strip him of the accidental position

³ *Burlington Magazine*, xxxi, p. 168.

⁴ *Burlington Magazine*, xxxi, p. 168.

⁵ "A Year of Post-Impressionism"; *Nineteenth Century*, Feb. 1912.

⁶ *Burlington Magazine*, xxxii, p. 52.

in which he appears, seated on a chair, with legs crossed, profile mixed up with three-quarter face, and so on. Then from the point of view of "pure substance" it is an accident that he is an individual, that he is of a particular height, age, sex or species, that he is an animal of any one class, or an animal at all. We arrive, in fact, at God, in whom all these differentiations are potential, or at nothing. We had better, then, drop these more than doubtful philosophical categories. In all line-drawing there is abstraction; abstraction from colour, tone and texture; and in all drawing there is necessarily simplification from the infinite variation of form in nature. All that Mr. Fry means is that in Picasso's drawing there is a great deal of simplification, and we are left with this fact and the statement that he is a realist who does not impose a preconceived scheme of form. But when we turn to the drawing we rub our eyes, for this is glaringly not the case. For one thing the sitter, like the angel in the story who was invited to sit down, "n'a pas de quoi". If this was intended it is clearly the case of a preconceived scheme of form imposed: the object is not so clear; but on this part of the frame the modern movement is apt to impose excess or defect. Again, the setting of the eye, not in its natural place nor even in the face, if it is not merely a bad shot, must be a matter of preconception and imposition. Altogether it is obvious that we are dealing not with a realist, but with a caricaturist. Now the essence of caricature is distortion, but distortion not for the sake of formal beauty but for an emphasis of the artist's ideas about the subject; its root, in a word, is significance; and for the second time Mr. Fry is tripped up by the element he despises. But so he would be if the drawing agreed with his hypothesis; if it were not a caricature, but a realistic, though simplified, portrait. Whatever other draughtsmen may do the realistic portrait draughtsman sets out to represent his sitter and render a likeness; he is not free to be a "pure artist": he must accept the forms of his subject.

And now let us turn to the examples of Matisse. We are told that he has two manners, the "calligraphic" and the "structural". The first we may pass as a fair description of the bunch of flowers in a glass. It is a pretty enough scribble, and that is all that need be said about it: nothing new emerges. The woman with the cat is of the other kind, "structural". In Mr. Fry's use of this word there is an ambiguity. Structure of what? For the artist who is concerned with representation (*i.e.*, with the meaning of his forms) structure has two senses: there is the structure of the object to be represented (the despised "anatomy" is a part of this for animals) and there is the structure of his design, the pattern into which that other structure must be

fitted; or the pattern is discovered in the first and emphasised in the drawing. And the triumph of art is to combine these two as at a flash-point when two elements unite to make a third. But if, with Mr. Fry, we regard the object as base material with no rights of its own, like a sheet of paper to be cut into any shapes we please, the high ingenuity that so delights us when natural forms are humoured into a picture-pattern has no longer a resisting element to exercise itself upon, and the picture structure is left to work flaccidly *in vacuo*, attempting to create "pure" beauty. There are two structures, then, to be analysed in the making of a drawing, not one. What is their fate with Matisse? When we look at the drawing we see that he fixed upon a particular series of curves and correspondences in the sitter as his picture-motive; the oval of the head is echoed in the curves of the shoulders and thighs, the back of the pussy, the rail of the chair. But the accommodation of the sitter's structure to this pattern-structure is violent or flaccid. The lines of head and features are tentative and poor; the line of the chair stumbles unhappily round the shoulders; the arms serve neither structural purpose; the hand is not only meaningless but weak and ugly as form, and there is fiasco in the passage about the waist; coherence here is completely lost. When an artist accepts natural structure at all, but cannot play the game of the two structures at once, he spoils both; his work has no interest, and if it has novelty it is the novelty of not solving the problem that all good artists have solved. If bald simplicity was the object, minimising nature so as to produce a symbolic diagram in geometrical shapes, then Matisse should have simplified more thoroughly; as it is he falls between two stools; his model has been too much for his geometry and his geometry too much for the model.

It would be cruel to proceed with the other examples. The word "calligraphic" is applied to a drawing that proceeds from point to point with uneasy jerks; "unself-conscious" is peculiarly inapplicable to those feeble but mannered specimens.

But one inclusion is perplexing; that of a not very good example of Mr. Walter Sickert. Mr. Sickert is an artist for much of whose work I have a keen admiration; but it is based on principles the exact opposite of Mr. Fry's. Mr. Sickert believes in following the model as closely as did Ingres. Is it because he is so uncertain in carrying out his intention, finding it almost as difficult to place two eyes in the same head as did Cézanne, is it for that reason he comes within the Omega rubric? However that may be, we have the pleasant comedy of Mr. Fry and Mr. Sickert condemning one another's principles and applauding one another's practice.

And now, in the light of these examples, what is the novel kind of drawing we are asked to recognise and admire? Calligraphy, structure-of-design, simplification for either caricature, or more generally, expressive distortion, symbolic geometry, insistence on solidity, none of these is new: in all ages the artist claims these liberties with nature, and in the age of the camera and camera-painters has to press the claim. To what new prospect do Picasso and Matisse open the window? All I can find in Mr. Fry's articles is the reference to a "new quality of rhythm" and a treacherous analogy taken from literature⁷. "Quality" in this connection I do not follow: I take it what is meant is a new rhythm. And this, so far as it is expounded, depends on the use of "a larger unit". There is no merit in a large unit as such: nor is the rhythm necessarily altered, e.g. by writing in semibreves instead of quavers. The surface of a sheet of paper may be squared up into units measuring one inch by one and a half, or two by three, or in other ratios; and happiness of scale depends on the proportion of this unit to the size of the sheet. But I doubt whether Mr. Fry means "unit"⁸. He is more probably thinking of "motive", the geometrical form, circle, oval, square, triangle, rectangle and so forth, which is echoed in *different sizes* throughout the design. The motive is not a metrical unit but a *phrase*, if we are to use a musical analogy.

To such an analogy Mr. Fry has recourse: he says:—

"The change in the general quality of rhythm in modern drawing might perhaps be compared to the change from regular verse to free verse or poetical prose".

There are two things to say upon this. "Free verse or poetical prose" will not do. "Vers libre" is either verse, in which case it is not "free", or it is "free", in which case it is not verse, but prose; or, as very commonly, it is a mixture of the two, in which case it is a mongrel. We are left, therefore, with "poetical prose". Poetical prose, so-called, is frequently verse. But I conjecture that what Mr. Fry really means is that

⁷ Mr. Fry still uses "literary" to describe and depreciate the element of thought and feeling associated with the visible. The fallacy has been a score of times exposed.

⁸ He says of Modigliani, "all relief has for him the same geometrical section, and his effect is got by the arrangement of a number of essentially similar units". Now a unit must be the same as another unit, not similar to it. An inch is not essentially similar to another inch, but identical with it. The system attributed to Modigliani would mean composing with a series of uniform sausages. He does not go quite so far.

modern drawing does not, like the stricter forms of verse, take the shape of repeated pattern. That is true enough; but it is not true only of modern drawing; it is equally true of renaissance design. Repeated pattern belongs to things like wall-papers and textiles. These are the analogue of strict verse, in which metrical design takes the upper hand; though the analogy is not complete, since the repeated units in verse take on, with words, a changing *meaning*. But painting and pictorial drawing have never had this strict constitution; they have only approached it in frieze composition, or in closely symmetrical composition, which is one special case of the general law of rhythmical balance. The analogy throughout for drawing has been with the structure of prose, that is to say, a structure in which metrical rhythm is in the background and phrase rhythm⁹ takes the lead. And this brings us up once more against the element that Mr. Fry and his friends exclude from the art of drawing. Prose rhythm is moulded upon *meaning* as strict verse rhythm is not. Its aim is the expression of ideas, of emotions, of "sentiment", of "associations". It takes on the object as its motive, and with the object what the object means, and it makes this sacrifice, that if the meaning is emptied out of the pattern, leaving only its geometrical skeleton, that pattern reveals itself as, independently, a very poor and uninteresting affair. If the secret must out, there is in drawings very little pure beauty: there is just enough to excite us hugely when it is combined with significance, what Mr. Fry contemns as "illustration", but finds constantly bobbing up to trouble him, as with his latest *protégé*, Monsieur Larionow¹⁰. I invite Mr. Fry, therefore, to feel the joints of his argument and point out in his turn any fallacies in mine. By this process we shall arrive perhaps at closer quarters with one another and with the truth. But if the editors and readers of the *Magazine* will bear with me further, I should like to set out my own analysis of drawing and its bearings upon modern experiment.

Yours faithfully,

D. S. MACCOLL.

(To be continued.)

⁹ I use this expression, though no one has made out the laws of such a rhythm. What is clear is that balance of weight about a centre of gravity is involved, and the balance of forces (Mr. Fry's "balance of directions"). Once more, all this belongs to our interpretation of forms, to significance.

¹⁰ *Burlington Magazine*, xxxiv, p. 118.



VIRGIN AND THE CHILD WITH SAINTS BY FRANCESCO PESELLINO $9\frac{1}{2}'' \times 8\frac{1}{2}''$ (SIR GEORGE HOLFORD)

FLORENTINE PAINTING BEFORE 1500

BY SIR CLAUDE PHILLIPS

IF FIND it very difficult to give even a summary account of the very interesting exhibition of Florentine paintings of the Trecento and the Quattrocento which has been arranged at the Burlington Fine Arts Club.

Mr. Roger Fry has written a brilliant introduction to the catalogue, and almost all the more important pictures exhibited have already been described and commented upon at length (a number of them by members of the hanging committee) in the pages of the magazine. To come in after this formidable body of students, whose opinion, arrived at, no doubt, after mature consideration, is duly recorded in the catalogue, is what Beckmesser in the "Mastersingers" would have described as *ein saures Amt*. However, this *sour task*, having been undertaken at the special request of one of the editors, must now be proceeded with, even though in the hurry and confusion of a more than usually overwhelming picture season, it cannot with any thoroughness be performed. This is perhaps as beautiful an exhibition as any of the long series which, for the instruction and delight of students and art lovers, have been brought together in the gallery of the club. At the same time it is not, indeed it does not profess to be, an illustration of Florentine painting—still less of Florentine art—during the great period which the title covers. You cannot in dealing with Florence treat the sculpture and the painting separately—the two are inextricably interwoven. Has any Florentine of the Quattrocento painted pictures that equal in dramatic cohesion and intensity those which Donatello has carved in marble or fashioned in bronze? Until we come to the climax of the Renaissance is there anything in Tuscan painting to equal his passionate *Dance of Salome* in S. Giovanni at Siena, or his marvellous *Christ's Charge to Peter* in the Victoria and Albert Museum? Is anywhere such facility and variety in composition displayed as in Ghiberti's later Portals to the Baptistery of Florence? Is there anything of this early period that surpasses, or indeed equals, in intimacy, in exquisite subtlety of pathos, Brunelleschi's *Sacrifice of Isaac*—the bronze plaque wrought about 1402 in competition with Ghiberti and other Tuscan sculptors? Do any painted *Madonnas* of the Florentine school—even of Fra Filippo Lippi or Botticelli—surpass those of that Florentine of Florentines, Luca della Robbia? The three great names with which the era of the Quattrocento opens are Brunelleschi, Donatello and Masaccio.

It would, indeed, be unsafe for the student of the 15th century to assume that he could derive

an adequate idea even of Florentine painting from a study of these beautiful examples, and these alone. Leaving the Trecento out of the question, the gaps in the illustration of the Quattrocento are so important that it is best to put away altogether the idea of closely following the evolution of painting during that period; unless, indeed, we take in the National Gallery, and consider the delightful show of the club as filling certain lacunæ in the series of Florentine masterpieces which is one of its chief glories. Two currents run side by side, sometimes detached, sometimes merged, in this great school, which has exercised a predominance over all Italian art, even that of its rivals. On the one hand, we have the exalted realism, the overwhelming passion of Donatello; the weightiness and majesty of Masaccio; the rugged grandeur of Andrea del Castagno, whose art, unlike that of Donatello, excludes pity and sympathy; and the fierceness, the austerity of Antonio del Pollaiuolo. On the other hand, we have the suavity of Fra Angelico, of Fra Filippo Lippi, of Botticelli, of Filippino Lippi; and (turning to the sculptors) the decorative power and elegance of Ghiberti, the subtlety of Desiderio, the smiling optimism of Rossellino, of Mino da Fiesole, of Benedetto da Majano. In Andrea del Verrocchio we find the two currents meeting, and in a way coalescing, though the rugged element of his personality is on the whole the truer, and dominates the suave. The cold, glittering smile of his *Madonnas* and his Florentine ladies has no heart in it; it recalls in some mysterious way the set smile of archaic Etruscan art. And his ruggedness, though it culminates in the world-famous equestrian statue of Colleoni, has nothing of the overwhelming pathos that vibrates throughout the life-work of Donatello. We are repelled by the cruel harshness of the Christ in the much-discussed *Baptism* of the Florentine Academy; and not less by the want of true loftiness and beauty in the splendidly worked out group, *The Incredulity of S. Thomas*, placed in Donatello's niche on the front of Orsanmichele. Thus, if we judged Florentine painting of the Quattrocento by the exquisite pictures now hung upon the walls of the club, and by these alone, we should run the risk of entirely missing its true meaning. We have here no Andrea del Castagno, no Domenico Veneziano, no Baldovinetti; only a second-rate and repulsive example of the school of Antonio del Pollaiuolo; only an unimportant fragment of the school of Verrocchio; only a pleasant echo of the true Botticelli. The triumph is for Paolo Uccello, for Fra Angelico, Fra Filippo, and

Pesellino; for Leonardo da Vinci, above all, who is represented by the *Cartoon of S. Anne* and by twelve of his finest and most celebrated drawings, lent by H.M. the King from the Windsor Library.

The most important Trecento picture in the collection is the *Salvator Mundi* (Lady Jekyll) ascribed to Giotto. This noble work was introduced some years ago by Mr. Roger Fry, who in this magazine published an eloquent plaidoyer in support of his attribution. This is, indeed, entitled to the most serious consideration. The connection of the panel, both in style and sentiment, with the great Stefaneschi altarpiece, said to have been painted by Giotto and his assistants for the high altar of S. Peter's, at Rome, is a real one, as a comparison with the *Christ Enthroned*, which constitutes the central panel on the obverse side of the now dismembered polyptych, tends to show. The resemblance between the two works is obvious, and if we accept the altarpiece as Giotto's own, we may also, I take it, accept as his the *Christ* now under discussion. But the most recent investigators of the master's art agree in the belief that Giotto's own brush is not to be traced in the altarpiece, though he may be held responsible for the work as a whole. To me this *Christ*, so admirable as a design, so superior, indeed, to the corresponding head in the Stefaneschi panel, is marked by a delicacy of draughtsmanship, by a hyper-sensitiveness of sentiment, which hardly agree with the heroic breadth and grandeur of Giotto in the best authenticated examples of his painting. A thing of beauty is the Giottesque *Crucifixion* by Bernardo Daddi (Mr. Henry Harris), which its owner has most wisely allowed to remain in its present condition, free from the more flagrant refurbishings which have been the rule in modern times. The predella-like panel *The Marriage of the Virgin* (Mr. R. H. Benson) appears to me too early in style, too Giottesque, for Agnolo Gaddi, to whom it is here ascribed. The real Agnolo can be studied in Mr. Herbert Cook's triptych, *Christ, the Angel of the Annunciation, and the Virgin*. I should be disposed to attribute Mr. Benson's picture to Taddeo Gaddi. One starts back, incredulous at first at the very mention of a new Masaccio, so rare and precious are the works of the young master, who, although he did not live to complete his twenty-eighth year, changed the whole current of art, and even in his lifetime stood forth, a great and commanding figure, the precursor of the earlier Renaissance painters of Florence. This little circular panel, *God the Father* (Mr. C. Ricketts and Mr. C. Shannon) [PLATE IV, B] is indeed a true Masaccio, and perhaps, as the catalogue suggests, the apex of the great polyptych, of which we possess the centre—a magnificent *Madonna and Child with Angels*, now in the National Gallery. The remaining

panels are distributed between the Kaiser-Friedrich Museum of Berlin, the Municipal Gallery of Pisa, the collection of Count Lanckoronski of Vienna, and the Naples Museum. The *Crucifixion* in the last-named gallery, small as it is, must rank as one of the most dramatic compositions of its time. Superficially it agrees with, while in essentials it differs from, the great *Trinity* frescoed by Masaccio in the church of Santa Maria Novella. The National Gallery might well envy the National Gallery of Ireland the possession of the splendid panel *Scene from the Legend of Saints Cosmas and Damian*, by Fra Angelico [PLATE II]. It is one of those making up the famous predella originally placed over the high altar of S. Marco at Florence, the remaining pieces being respectively in the Alte Pinakothek of Munich, the Accademia of Florence, and the Louvre. This must obviously have been the central panel of the predella, which consisted as we know of seven parts. Hardly in any other instance has Fra Angelico realised a composition so frankly, so powerfully dramatic, or so boldly ventured upon representation of the human figure in violent action. To the gentle Dominican is also ascribed, and not without some reason, the naïve and charming *Miracle of SS. Cosmas and Damian*, a panel contributed by Capt. E. G. Spencer-Churchill. The dominant colour-chord is his, the sentiment is such as he loves to indulge in, but there are nevertheless to be noticed in the execution certain points calculated to give us pause. The heads are not altogether drawn and modelled as the Frate's are; the folds of the draperies are somewhat more complicated than in his work. For Pesellino the panel is too early, but it might possibly belong to the earliest time of Fra Filippo. All the same, I do not venture deliberately to ascribe it to that master. Another puzzle is provided by the fascinating little *Madonna and Child under a Baldacchino with Attendant Angels* (Sir Frederick Cook, Bart.), which has been given by Captain Langton Douglas to Giovanni Boccati of Camerino, but is here assigned to the school of Fra Angelico. The conception is less lofty than that of the Frate is wont to be in similar subjects; the colour-scheme includes lovely and complicated variations on his favourite theme. A painting very closely related to this is the quaint *Rape of Helen* in the National Gallery, where it was once given to Fra Angelico. One might ascribe both pieces to the early time of Benozzo Gozzoli, or, in the alternative, to an Umbro-Florentine painter. I confess that my inclination is towards the latter hypothesis. What that is both new and true remains to be said of Fra Filippo Lippi's beautiful tondo *The Adoration of the Magi* (Sir Frederick Cook, Bart.), probably his earliest extant work, and certainly one of his finest? I will not go so far as

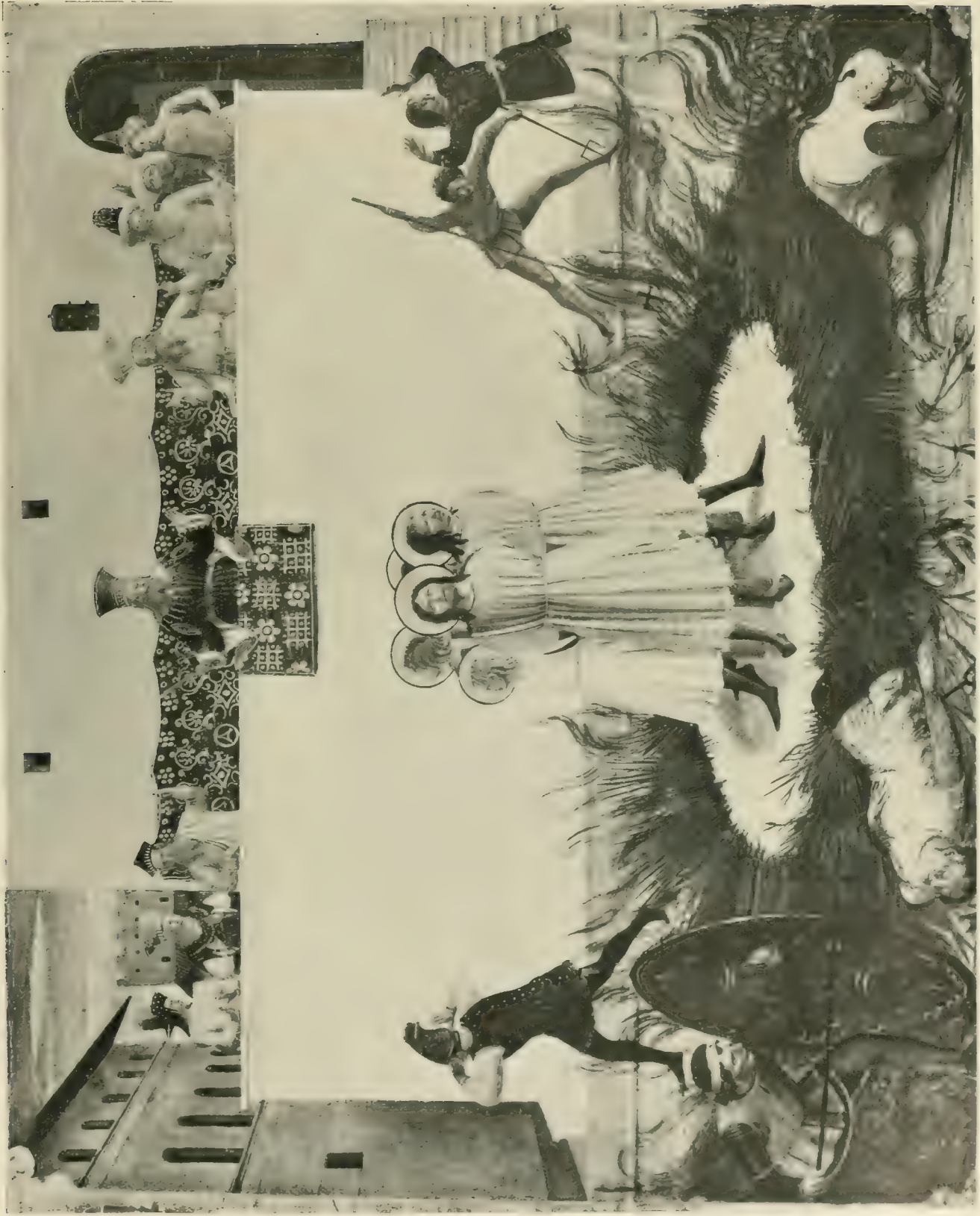


Plate II. Scene from the legend of SS. Cosmas and Damian, by Fra Angelico, 14" x 18" (National Gallery of Ireland)

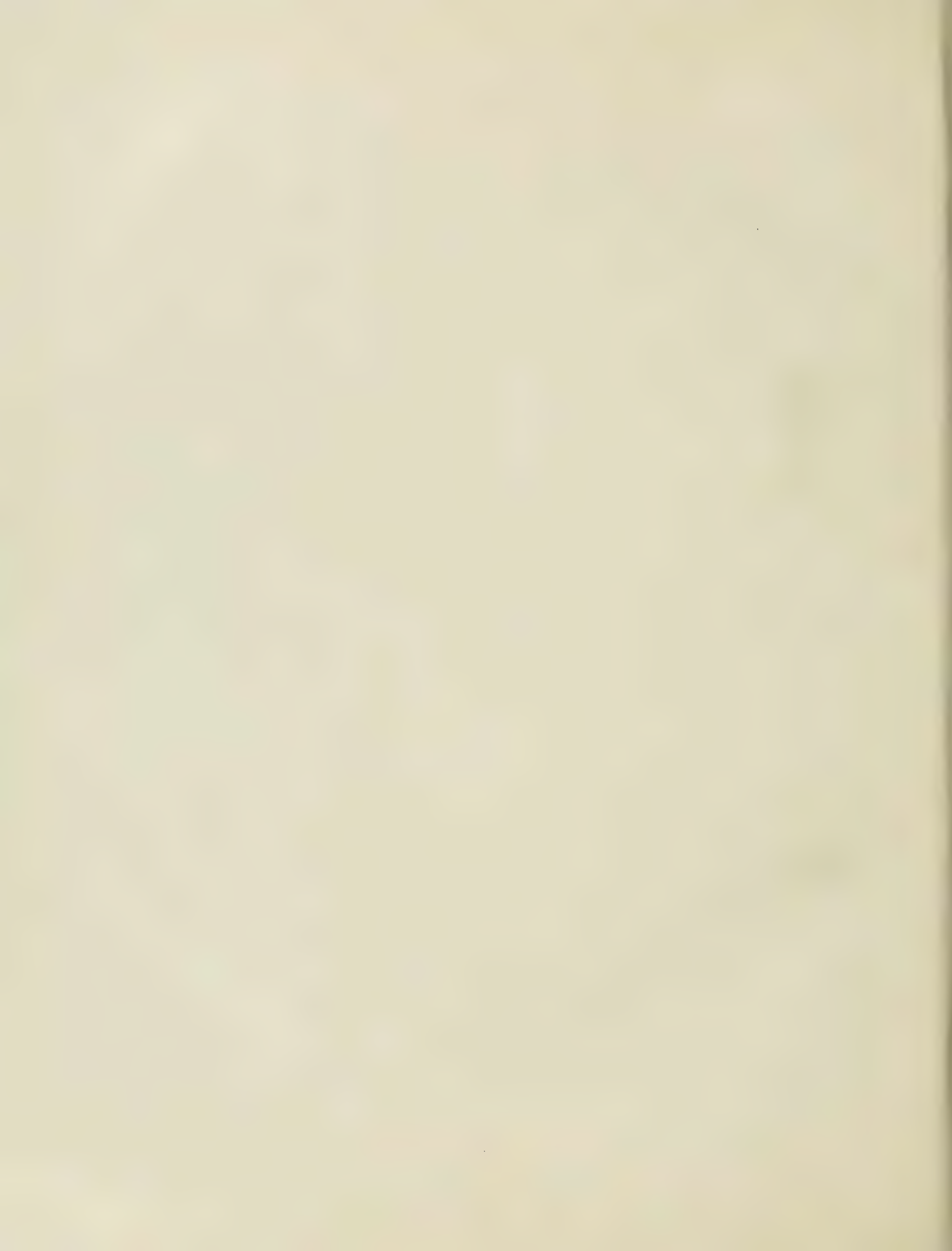




Plate III. The Hunt, by Paolo Uccello. $26\frac{1}{4}'' \times 67\frac{1}{2}''$, reproduced in two portions (Ashmolean Museum, Oxford)

to say that we have here a great conception that stamps itself for ever on the heart and brain; Fra Filippo's work lacks a little the element of mystery that envelops Gentile da Fabriano's even more famous *Adoration* in the Accademia of Florence, and the finest of Botticelli's many renderings of the same subject. But it is an invention of exquisite beauty and charm carried out unfalteringly by a consummate executant. Its influence on Florentine art was far-reaching; we note it in the earlier renderings of this subject by Botticelli, and even in Domenico Ghirlandajo's much later *Adoration of the Shepherds* at the Accademia. We have heard much of the influence of Masaccio on Fra Filippo, and we recognise it in some instances, notably in the majestic *Virgin Enthroned* of the Louvre. But here he is undoubtedly the child of Fra Angelico and Gentile da Fabriano. The singularly decorative colour-scheme is in the main based on that of Angelico; but while the latter in his clearness and his cleanness is for ever, as it were, in the key of C, Fra Filippo varies and subtilises his bright harmonies, enveloping them in a silver sheen that adds very greatly to the effect of his work as a whole. Later on he will incline to combinations of the muted order, with a preponderance of greys and his favourite wine-colour. To a much later period belong the two panels *S. Joseph* and *S. Michael* (Sir Frederick Cook, Bart.), which take a prominent place among Fra Filippo's finest works. These show the master in his fullest maturity. They are, as the catalogue points out with an abundance of interesting detail, the wings of a triptych painted for Giovanni de' Medici, and by him presented to Alfonso I of Aragon, King of Naples—the monarch immortalised by the three finest medals of Pisanello, and not less by the Triumphal Arch of the Castel Nuovo at Naples. These wings with saints are far more exquisite in execution than the less known *Church Fathers* of the Accademia Albertina at Turin, but do not equal these last in rugged grandeur of conception. Fra Filippo being thus represented with exceptional splendour, it was surely unnecessary to add to the exhibition the *Virgin and Child* from the collection of Lord Brownlow. This is but a poor diluted example of the master's art; it is in his manner, and may possibly be by his hand, but in any case it does him no credit. A most precious little panel, well known to all connoisseurs, and requiring no fresh comment or description, is *The Virgin and Child with Saints*, by Francesco Pesellino (Sir George Holford) [PLATE I]. The cast of the Virgin's robes, in broad, sharply-broken folds, recalls the similar treatment of draperies in the *Trinity*, by Pesellino, at the National Gallery, and affords proof that at any rate this, the central panel of the dislocated polyptych, is in the main

from the young painter's own brush. Among Francesco Pesellino's most characteristic and most industriously elaborated works are the two great cassone panels *The Story of David and Goliath* and *The Triumph of David*, once in the Palazzo Torregiani at Florence, and now in the rich collection of Lady Wantage. If we are to take these extraordinarily overcrowded compositions as pictures we must hold them to be intolerably worrying to the eye, and in so far unsatisfactory. The best way is to deal with them as what they primarily are—narratives in paint, in which nothing of importance may be omitted. As such they will afford much delight to the beholder (we had almost said the reader). Many of the episodes, many of the figures, when detached from the rest will be seen to be not only dramatic but of a truly classic beauty. Take as instances the tender and charming David keeping his sheep, the truculent David the slinger, the deliciously naïve David as conqueror.

Nothing in the exhibition gives quite such a shock of delight as the *Hunt by Moonlight*, by Paolo Uccello (University of Oxford, Ashmolean Museum) [PLATE III]. Here we have an Uccello no longer wholly preoccupied with the invention of monumental decorations or the working out of scientific problems, but moved by a great joy in life, and though he is at this period in his fullest maturity, triumphantly successful in vitalising his wonderful fantasia with a rushing wind of youth and rapture. Surprising is the audacious realism shown in the representation of youthful cavaliers and huntsmen rushing forward open-mouthed and awaking the echoes of the forest with their shouts of delight. Owing perhaps to certain minor differences of technique, and above all to the unwonted buoyancy of mood expressed, that master of iconoclastic criticism, Signor Adolfo Venturi, has preferred to assign the Oxford panels to the school of Uccello. So far as I know, he is alone among competent critics of Italian art in taking this view. Whatever this *Hunt by Moonlight* is—and it cannot surely be a school-piece, or the work of a painter of the second order—it makes the heart of the spectator leap responsively in his breast, as hardly anything else does of this period and this school. The *S. Jerome* (Marquess of Bath)—“traditionally ascribed to Andrea del Castagno”, as the catalogue (obviously desiring to remain neutral) states—has no claim to be thus ennobled. The ruggedness, the sacred *furia* are but skin-deep—there is something second-rate in the whole conception and realisation. Jacopo del Sellaio has painted more than one *S. Jerome* of this type. Yet it would be rash to put forward this panel as his. It is a pity that nothing more truly reminiscent of Antonio del Pollaiuolo should be in the show than this crude unattractive *Christ at the Column*,

catalogued as of his school (Viscount Lascelles). There is something fine in the arrangement and sentiment of the central figure, but the execution is coarse in the extreme, the rendering of the nude being like that of gnarled wood; while the hideous landscape is as unlike the beautiful, far-stretching prospects in which the Pollaiuoli enframed their subjects as anything that could well be imagined. Let those who would question this assertion remember the *Martyrdom of S. Sebastian* and the *Apollo and Daphne* in the National Gallery, the *Nessus and Deianira* of Yale in the United States, the *Tobias and the Angel* of the Turin Gallery. I can imagine this *Christ at the Column* being acclaimed as a marvel by enthusiasts of the modern post-impressionist schools. There is, alas, no undoubted Botticelli in the collection. It had been hoped at one time that the two characteristic S. Zenobio panels in the Mond collection would be contributed by the present owner, but it has been found impossible to obtain these. The extraordinarily decorative composition, *The Marriage Feast of Nastagio degli Onesti* (Mr. Vernon Watney), (one of a set of four illustrating Boccaccio's famous tale in the Decameron, which a good many years ago adorned the Leyland collection), is Botticelli's as regards invention, but unquestionably not a work from his own brush. There are monstrous proportions in the figures, and the wonder is that these do not detract more materially from the general effect. The beautiful arcades in *pietra serena* which enclose the figures are closely based upon those which support the nave and transepts of Santo Spirito, the glorious church designed by Brunelleschi, and carried out with important developments and variations after his death. The ornate gilt capitals of the pilasters are somewhat later in style, and would appear to have been taken from the sacristy added to the church by Simone Cronaca towards the end of the 15th century. The charmingly composed *Virgin and Child with S. John* (Mr. J. P. Heseltine) is in essentials a school-piece, the drawing of the Bambino being altogether unworthy of Botticelli. If I recollect rightly, Herbert Horne has, in his great book on the master, pointed out that the bold classic frieze touched with gold is by Botticelli himself. The landscape also appears to me to reveal his touch. Nearer to this painter as a whole is the fascinating little *Annunciation* lent by the Corporation of Glasgow. There is, indeed, some ground for including this in the list of the master's own works. The wind-blown draperies of the Angel of the Annunciation recall those of the attendant angels in one of Botticelli's most exquisite works, the *tondo* of the Ambrosian Library in Milan. On the other hand, the head of the angel in the Glasgow picture is hardly of the true Botticellian type, and it is, moreover, framed in curious formal curls such as we find in Baldovinetti's *Angel of the Annuncia-*

tion—a fresco in Rossellino's chapel at S. Miniato above Florence. It is a surprise to find Mr. R. H. Benson's *Tobias and the Angel*, an attractive piece of clear blond tonality, assigned once more to Filippino Lippi. Unless we are to overturn altogether Mr. Berenson's carefully reconstructed figure, *Amico di Sandro*, we must leave to him this painting—and the *History of Esther* panels, at Chantilly and in the Liechtenstein Gallery, and the *Three Archangels* in the Turin Gallery. It must be owned that a good number of Amico's plumes have now been plucked out: but it remains abundantly clear that these paintings, and a number of others which cannot now be enumerated, are by the same hand—and that hand not Filippino Lippi's. Take for instance, in Mr. Benson's charming little picture, the absurd Tobias, who neither walks nor stands, but flops along the road as if his legs were stuffed. Filippino Lippi, the painter of the *Vision of S. Bernard* in the Badia, of the Brancacci frescoes, and of those in S. Maria sopra Minerva at Rome, never was guilty of such a figure as this. Here, however, is the veritable Filippino in a dramatic *Pietà*, which has evidently formed part of a predella (same collection). Even more characteristic of his art in its maturity is the puzzling renaissance caprice, *A Mythological Scene* (Christ Church, Oxford), showing a centaur, who has been wounded in the foot by an arrow, pensively looking down on the full quiver that he holds, not without a certain respect, in his hand. In the middle distance Cupid, content, as one may surmise, with his work, lies asleep under a rock. This may be the pictorial interpretation of a poem by one of the contemporary humanists. The pleasing though not first-rate fragment, *The Virgin in Adoration* (Mr. W. H. Woodward), is, as the catalogue states, of the school of Verrocchio. In point of execution it falls far below the *Madonna and Child, with Angels* of the National Gallery, lacking as it does the authority and the exquisite finish of that great panel. Still less, though the model for the head of the Virgin is the same, can it be paralleled with the splendid *Virgin and Child* formerly in the Charles Butler collection, and now in the Metropolitan Museum of New York. This last might without temerity be ascribed to Verrocchio himself. Better and better preserved examples of Domenico Ghirlandajo have been seen than the *Portraits of Francesco Sassetti and his son Teodoro* (Mr. R. H. Benson). Of rare beauty, and surprising as the work of a second-rate man, is the *S. Catherine of Alexandria*, by Bartolommeo di Giovanni (Mr. Berenson's *Alunno di Domenico*). The treatment of the figure as a whole recalls Domenico Ghirlandajo; that of the hair and hands is reminiscent of Botticelli. There is no valid reason for assigning to Piero di Cosimo the tame and uninteresting *Minerva and the Flute* (Mrs. Henry Oppenheimer). A suggested



A



B

Plate IV. A The Coronation of the Virgin, by Lorenzo di Credi, 36" x 17 3/4" (Lady Wantage). B God the Father, by Masaccio, diameter 4" (Mr. Charles Ricketts and Mr. C. H. Shannon.)

ascription of this unpoetic *poesia* to Granacci is probably the right one. The real Piero di Cosimo, a painter swayed by every passion, by every impression, is seen in the tremendous *Battle of the Centaurs and Lapithæ* (Mr. C. Ricketts and Mr. C. Shannon). The passion here is not that which marshals and controls its energies; not the passion of a Pollaiuolo or a Mantegna. It is the passion that gives way—that yields itself utterly. The horror, the inextricable confusion of the scene, are wonderfully conveyed, but with nothing to raise the combat above the level of sheer murder. Even the horror of the classic frieze of Phigaleia (British Museum) is ordered and rhythmic in comparison. A strongly characterised *Portrait of an Ecclesiastic* (Viscount Lascelles), hitherto assigned to Ridolfo Ghirlandajo, is here, on the ground of certain resemblances to the *Francesco Giamberti* and *Giuliano di S. Gallo* portraits at The Hague, given to Piero di Cosimo. The highly finished *Coronation of the Virgin* (Lady Wantage) [PLATE IV, A], which has hitherto passed unchallenged as the work of Lorenzo di Credi, I venture to ascribe to his pupil and assistant, Sogliani. The unpleasant flesh tones are his, rather than his master's, and some passages of hot colour, especially in the foreground, are very suggestive of his art in this transitional phase. The style is still Credi's, but the kneeling figures of S. Barbara and S. Christina are in the manner of Fra Bartolommeo and Albertinelli. Under their influence Sogliani fell when, after more than twenty years, he left the bottega of Lorenzo. Closely resembling this *Coronation* in style, but even more completely dominated by Credi, are two *Madonnas*, one in the Brussels, the other in the Turin Gallery. Both were until recently assigned to the more celebrated painter. With Sogliani's later development, culminating in the vast and dreary *Immaculate Conception* of the Uffizi, we are not here directly concerned.

The climax of the exhibition is reached when we come to the groups of works by Leonardo da Vinci, comprising the famous cartoon, *The Virgin and Child with S. Anne and the Infant S. John* (Royal Academy of Arts), and the twelve superlatively fine drawings from Windsor to which reference has already been made. It is impossible to deal with this great theme in a few words thrown in at the end of a long article.

I must frankly make the confession that I approach Leonardo da Vinci in this phase with uncritical awe; for here, in these drawings, he is communing not with us, but with his own soul; he is wrestling with the awful powers unrevealed, resolved to snatch from them the dread secrets of the universe. His power appears greater in these studies—above all in the sublime though unfinished *Adoration of the Magi* of the Uffizi—than in his most beautiful and famous works. He seems to cry out, as Faust does when he sees the Sign of the dread Macrocosm: "*Wo fass ich dich, unendliche Natur?*" It is not so much the comprehensiveness of his genius, his marvellous intuition in all matters relating to science and art, that quells and silences; it is a thing immeasurably greater than this. With some simple delineation of man or woman—take as an instance the famous *Study for the Angel in the Madonna of the Rocks* now in the Turin Library—he sets the door ajar and gazes into the essential mystery of life, as no creative artist before or after his time has done. But does he himself step across the threshold into the regions of the Unknown? Does he not rather start back with the cry: "*Weh! ich ertrag dich nicht!*"? If we look upon his self-portrait in old age, the wonderful drawing in the Turin Library, we see that the man who in the prime of manhood had been an Apollo, serene and mysterious, appeared in his later years a forlorn Titan, all seared and ravaged. Was he at last worsted in the awful struggle? Was he content to end with such a work as the strange, ambiguous *S. John the Baptist* of the Louvre? Raphael, as I venture to suggest, has given to his august Plato in *The School of Athens* something of the features and the mien of aged Leonardo, the master to whom in his Florentine days he owed so much. But here, if still solitary and introspective in his mental wrestling, he towers majestic and serene—a Prometheus free and master of his fate. Let us strive to think of him thus—slowly dying out of life, vanquished yet a victor.

Harmony is the keynote of this art, whether its subject be the unfathomable mystery of life and beauty, or the unquenchable rage of combat and destruction.

Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

OLD ENGLISH GLASSES WITH WHITE SPIRAL STEMS BY JOHN SHUCKBURGH RISLEY, C.B.

IT is not proposed here to describe the manufacture or discuss the history of the various kinds of drinking-glasses with white spiral stems produced in England in the second half of the

18th century. This ground has been sufficiently traversed in Hartshorne's "*Old English Glasses Illustrated*", 1897, and the various later handbooks on the subject which owe so much to that monumental volume. Hartshorne, however, whilst

describing a few of the more usual kinds of spiral ornament employed, did not attempt a complete classification showing their relationship and development, and distinguishing between the commoner and rarer types; nor has any later writer, so far as I am aware, dealt comprehensively with the subject, and to supply this omission is the object of the present article.

Considerable study of glasses possessing this type of stem leads me to dispose the white spirals in three main groups: I, Double, II, Single, and III, Interlacing. In the double spirals there are two clearly distinct ornaments, an inner one down the centre of the stem, and an outer one surrounding it and placed close to, or actually forming part of, the surface of the stem. In the single spirals, as the name implies, there is only one ornament. In the interlacing spirals there are two or more ornaments interlacing each other in such a way as to form substantially one ornament. For all these ornaments it is convenient to use the term "spiral", which is in common use and well understood. It is, moreover, exactly descriptive of all of them, with perhaps one apparent exception. A captious critic might say that a *straight* network tube down the centre of the stem is not a spiral; but the answer is that every such tube is composed of very fine threads of glass woven spirally together, and though the product is straight in form, it is essentially of spiral manufacture, and the argument *ex convenienti*—the necessity for one general term—clinches the matter.

It may perhaps be useful to give some explanation (in addition to that which will be gathered from the illustrations) of the terms used in describing the various types of spiral in the classification which is given below.

By "lines" are meant threads of fine or medium texture, appearing, for example, in the spiral bands which vary in width according to the number and fineness of the lines of which they are composed, and which figure as one of the kinds of outer spiral in all classes of the double spirals.

By "cords" are meant lines of some considerable thickness, such, for example, as the two interlacing cords commonly found as the inner spiral in class B of the double spirals.

The term "tapes" explains itself, but it may be pointed out that tapes may be plain (*i.e.*, the surface quite flat) or ribbed or split, and this both in the case of the single twisted tape resembling a miniature spiral staircase, such as the inner spiral in class E of the double spirals, and of the spiral tapes occurring, for example, as one of the kinds of outer spiral in most classes of the double spirals. This variety in tapes of course increases the number of possible "combinations" in all classes of spirals in which a tape forms an

element, though it is highly improbable that all the combinations possible were ever actually produced.

The term "tubes" also explains itself, and it need only be added that tubes are found both in the straight form (already mentioned) forming the inner spiral in class A of the double spirals and in the spiral form found, for example, amongst the outer spirals in some classes of the double spirals.

With so much preface, I proceed to set out the classification in detail.

I—DOUBLE SPIRALS

This group is placed first because it includes half the total number of distinct types in the classification, and two of them—A (1) and B (1)—are undoubtedly the commonest forms of spiral ornament, so that glasses having a double spiral are more numerous than those illustrating either of the other groups or, in fact, both of them put together.

It seems proper to base the classification of double spirals on the inner rather than on the outer spiral, since the latter seems supplementary to the former, and not *vice versa*. The practical result in the number of distinct types would of course be the same on either basis.

It will be seen that there are only four kinds of outer spiral (cords, bands, tapes and tubes), whilst there are six kinds of inner spiral, three of a "single" and three of an "interlacing" character. The number of possible types derived from combinations of these inner and outer spirals is consequently 24, but the number actually noted in the classification is only 15. It seems probable that several of the 9 missing potential types were never actually made (*cf.* observations under class C), but some of them may turn up, and, if so, can readily be inserted in their appropriate place in the classification. I return to this point in the "General Observations" at the end of the article.

The following are the classes suggested for this group:—

A. A SINGLE STRAIGHT TUBE (inner) with the following varieties of outer spiral:—

(1) *Two or more spiral cords.*

Usually two (No. 1), sometimes four (No. 2), with occasional varieties such as two groups of three cords each (No. 3).

(2) *One or more spiral bands.*

Usually one fairly broad band (No. 4), sometimes two or more narrower bands (No. 5).

(3) *Two spiral tapes.*

See No. 6.

B. TWO OR FOUR INTERLACING SPIRAL CORDS (inner), with the following varieties of outer spiral:—



1



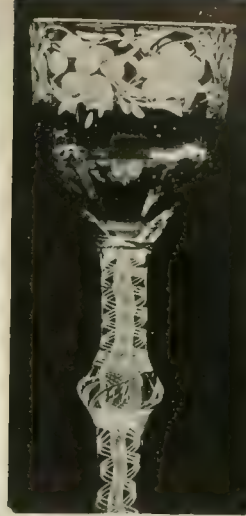
2



3



4



5



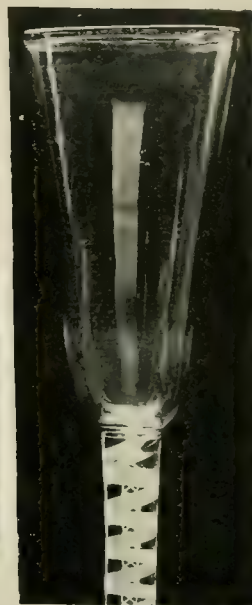
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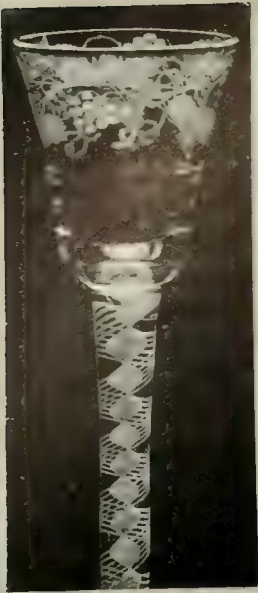


14



15

Plate I. Old English glasses with white spiral stems



16



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24



25



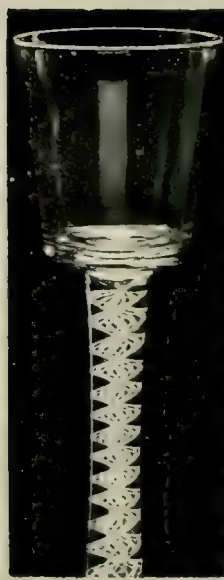
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27



28



29



30

Plate II. Old English glasses with white spiral stems

- (1) *One or more spiral bands.*
Two cords with one band, usually fairly broad, appears to be the commonest combination, but the other three possible combinations are also found in fair numbers. Illustrations are given of all four—two thick cords with one and two bands respectively (Nos. 7 and 8), and four finer cords with one and two bands respectively (Nos. 9 and 10).

- (2) *Two spiral tapes.*

See No. 11.

- (3) *Two spiral tubes.*

See No. 12 (a rare type of glass with a thickened bowl).

[The cords forming the inner spiral in this class, especially where there are only two, and those extra thick, are sometimes flattened and given sharp edges, but their thickness distinguishes them from the thinner tapes forming the inner spiral in class D.]

C. TWO INTERLACING SPIRAL TUBES (inner), with the following varieties of outer spiral :—

- (1) *One or more spiral bands.*

See No. 15.

[No other varieties of outer spiral in this class have at present come under my notice. The reason very possibly is that two interlacing spiral tubes take up so much space that there is usually little room left in the stem for any outer spiral save for spiral bands on its surface.]

D. TWO INTERLACING SPIRAL TAPES (inner), with the following varieties of outer spiral :—

- (1) *One or more spiral bands.*

See No. 13.

- (2) *Two spiral tubes.*

See No. 14.

E. A SINGLE TWISTED TAPE (inner), with the following varieties of outer spiral :—

- (1) *One or more spiral bands.*

See Nos. 16 (one band) and 17 (two bands).

- (2) *Two spiral tapes.*

See Nos. 18 and 19 (an example of gilt decoration not very common on glasses with white spiral stems).

- (3) *Two spiral tubes.*

See No. 20.

[Illustrations 16 to 20 give good examples of the various kinds of tape, plain ribbed and split.]

F. A SINGLE TWIST OF FINE LINES (inner), with the following varieties of outer spiral :—

- (1) *Two or more spiral cords.*

See No. 21.

- (2) *One or more spiral bands.*

See Nos. 22 (one band, unusually broad and fine) and 23 (two bands).

- (3) *Two spiral tapes.*

See No. 24.

II—SINGLE SPIRALS

Owing to the absence of possible combinations, there are fewer varieties of single than of double or interlacing spirals, and of such varieties as there are the collector will find comparatively few examples amongst his glasses. It therefore appears appropriate and convenient to treat the different types of single spiral as subdivisions of one class (G) rather than as separate classes.

G. SINGLE SPIRALS of the following varieties :—

- (1) *A straight tube.*

Most commonly used for the inner spiral in class A of the double spirals (see Nos. 1 to 6), but occasionally found alone as a single spiral.

- (2) *A spiral band.*

See No. 25.

- (3) *A spiral tube.*

See No. 26.

- (4) *A twisted tape.*

See Nos. 27 and 28.

[This is also used for the inner spiral in class E of the double spirals.]

- (5) *A twist of fine lines.*

See No. 29.

[This is also used for the inner spiral in class F of the double spirals.]

- (6) *A network twist edged with spiral cords.*

See No. 30.

Illustrations 27 to 30 show plainly a development resulting from the varieties of tapes already mentioned. First the plain tape becomes ribbed, then it is split at the ribs (when the splits are few and irregular probably by accident in manufacture, but in many cases evidently by design), then the number of splits increases and a twist of fine lines results; finally this twist becomes a network by the interlacing of the lines, and is edged with two spiral cords attached to it. The last-mentioned spiral may be compared with the double spiral F (1)—see No. 21—the distinction, of course, being that in the latter the cords are separated from the twist so as to produce a double instead of a single spiral.

III—INTERLACING SPIRALS

These fall naturally into two main classes, one

in which the interlacing spirals are of the same kind, the other in which they differ from each other. They exhibit more variety than the single and less than the double spirals.

H. LIKE INTERLACING LIKE.

- (1) *Spiral lines or cords.*
Usually eight. See Nos. 31 (lines) and 32 (cords).
[Two or four interlacing spiral cords are found as the inner spiral in class B of the double spirals.]
- (2) *Spiral tubes.*
Usually two or four. There is probably not room in a stem of ordinary size for more than four. See Nos. 33 (two tubes) and 34 (four tubes).
[Two interlacing spiral tubes are also found as the inner spiral in class C of the double spirals.]
- (3) *Spiral tapes.*
Usually four. For the same reason probably the greatest number possible. See No. 35.
[Two interlacing spiral tapes are found as the inner spiral in class D of the double spirals.]
- (4) *Twists of fine lines.*
Not more than two would appear to be possible. See No. 36 (an extraordinarily delicate and graceful example which, in my opinion, represents about the high-water-mark of spiral workmanship).

J. DIFFERENT INTERLACING SPIRALS.

- (1) *Spiral cords and spiral tube.*
Usually two cords (No. 37, an example of the rare filmy enamel decoration with which may be compared the opaque enamel on No. 10), but occasionally three cords in the stems of the larger glasses (No. 38).
- (2) *Spiral tube and spiral tape.*
See No. 39.
- (3) *Spiral tape and twisted tape.*
See No. 40 (two spiral tapes).
- (4) *Twisted tape and spiral cords.*
Usually two cords. See No. 41.
This combination is perhaps more often seen in the case of coloured than of all-white spirals. In the coloured spirals of this type the tape is white, one or both of the cords being coloured, or else both the cords and the tape are white, the latter being edged with colour on one side or on either side with different colours. In these ways spirals of two or three colours are

produced. See No. 42 (purple, green and white).

(5) *Spiral cords and twist of fine lines.*

See No. 43. Here the cords and the twist clearly interlace, whereas in the double spiral F (1)—see No. 21—the cords surround the twist, thus constituting a double instead of an interlacing spiral.

GENERAL OBSERVATIONS

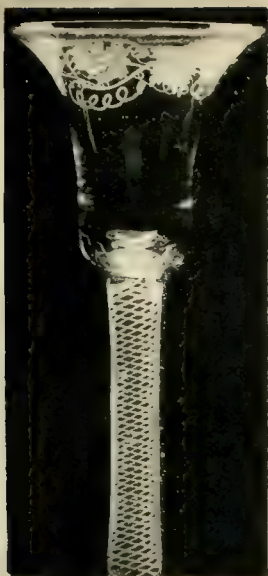
The above classification is the outcome of some twenty years of collecting and the examination of many hundreds of glasses with white spiral stems. It is, as already indicated, very possibly not quite exhaustive, and further experience may perhaps add one or two to the thirty distinct types at present included in it. For example, if a twisted tape and spiral cords (instead of interlacing as in class J (4)) should be found with the cords clearly outside and surrounding the tape, this would constitute a further double spiral forming a fourth type in class E. Similarly, if a glass should be found with a straight tube (inner spiral) surrounded by two spiral tubes (outer spiral), this type would find an appropriate place for insertion in class A of the double spirals, and so on.

It seems likely, however, that in most cases a spiral not appearing at first sight to fall exactly within the description of any of these thirty types will be found, when its elements are analysed, to be merely a variety of some one of them. For example, the straight fine network tube in class A (1) sometimes degenerates into a thick solid rod of coarse and clumsy workmanship. In such a case the surrounding cords also are usually ill-executed and irregular, and the product as a whole does not merit the distinction of being classified as a separate type. It is essentially only a poor variety of class A (1).

It is at any rate clear that these spiral ornaments are not, as the generalisations of some writers would suggest, of anything like "infinite variety". Given some thirty types, these with all the varieties of them which may be found are not likely to approach, still less to exceed, a total of one hundred.

After A (1) and B (1), which are to be obtained in equal abundance, the types of which examples will most frequently be found are probably A (2), E (2), F (2), H (2) and J (1). Amongst the single spirals G (4), (5) and (6) would appear to be the least uncommon.

Analysis of some 200 glasses with white spiral stems in my own cabinet shows that in round figures 140 fall within the double spiral group, 20 within the single and 40 within the interlacing group. Types A (1) and B (1) account between them for about 65 of the 140 double spirals—i.e., about a third of the total number of specimens.



31



32



33



34



35



36



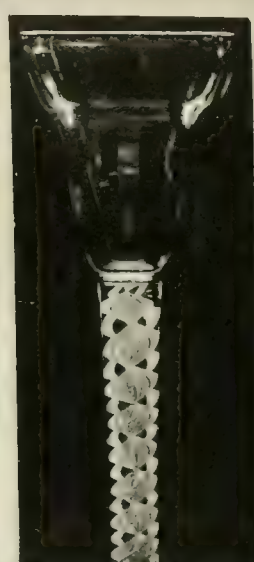
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38



39



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41



42



43

Plate III. Old English glasses with white spiral stems



Pre-Reformation English silver chalice and paten, c. 1530 (Mr. H. Newton Veitch)

A common type of stem does not, however, necessarily make a common glass, and many rare pieces with bowls either of uncommon form or finely engraved or enamelled or inscribed possess stems of A (1) or B (1) type.

¹⁰ I venture to think that very similar numerical proportions to those given above will appear if collectors or dealers possessing any considerable number of glasses with white spiral stems examine them on the basis of this classification.

A PRE-REFORMATION ENGLISH CHALICE AND PATEN

BY E. ALFRED JONES

MR. H. NEWTON VEITCH has in his possession an interesting specimen of a pre-Reformation English silver chalice and paten, parcel gilt, of about the period 1530. The chalice has the sexfoil base, introduced on English chalices and other vessels at the beginning of the 16th century, and is therefore of the last type of chalice made in this country before the excessive reforming zeal of the leaders of the Reformation caused the ruthless destruction of all vessels and ornaments associated with the service of the mass and everything ecclesiastical which they regarded as "idolatrous and superstitious", and before the

adoption of the larger sacramental cup for the administration of the communion to the laity as well as the clergy. The crucifixion engraved on the base of the chalice has retained its original gilding. An uncommon feature is the unusual depth of the upper part of the hexagonal stem between the bowl and the knop. The only mark on the chalice is that of the maker, namely, W P, with an unrecognisable device below the initials resembling a baluster pillar or ornament. The paten, which is engraved with the sacred monogram in glory, is unmarked. In height the chalice is $5\frac{7}{8}$ in., the diameter of the bowl being $2\frac{5}{8}$ in.; the diameter of the paten is barely $3\frac{1}{2}$ in.

THE EUMORFOPOULOS COLLECTION—IV

BY R. L. HOBSON

POTTERY, FROM HAN TO T'ANG

THE interval of four hundred years which separates the great dynasties of Han and T'ang is virtually blank in Chinese ceramic annals. It was a period of strife and divisions, the empire being split up into a number of warring states, ruled by a rapid succession of short dynasties. The Han was followed by the age known as the Three Kingdoms, which has furnished as many tales of martial prowess and romance as the times of King Arthur himself. After this came the Western Tsin and the Eastern Tsin; and in the 5th and 6th centuries no less than ten dynasties and sub-dynasties covering the period of division between the north and south. For a great part of this time the Northern Wei ruled in the northern provinces of China. They were champions of Buddhism, and the religious monuments which they have left behind them are instinct with the spirit of Indian Buddhistic art, and reflect something of the Hellenic influence which pervaded the Græco-Buddhist sculptures of Gandhara. In 589 the Chinese Empire was once more united under the Sui dynasty, which was in turn succeeded by the T'ang in 618.

Though these centuries of war and change can hardly have been favourable to the arts of peace, it is certain that the potters continued to ply their craft, and that considerable progress was made. Scientific excavation would no doubt make clear

the steps of this ceramic evolution, but until that is undertaken we have to content ourselves with conjectural statements based on very slight material. We know something of the Han pottery, and lately we have learnt much about the T'ang, and we may safely conclude that the remarkable advance displayed by the latter was no sudden development, but the outcome of a gradual progress spread over the long interval between the two dynasties. It was during this intervening period, for instance, that the secret of porcelain gradually dawned upon the potters, probably by a process of evolution from hard pottery or stoneware hastened by the discovery of the natural materials which are necessary for the composition of a porcelain body.

The analysis¹ of a series of vases found by Dr. Laufer near Sianfu proves that the potters who made them were unconsciously employing a kaolinic material which in a more refined state might have produced a white porcelain. In actual fact the ware is reddish stoneware, the colour of the body being determined by the presence of iron or other impurities. The glaze of these vases is of a translucent greenish brown colour, also due to the presence of iron, but it appears to be formed of the same kaolinic material softened with powdered limestone. In this latter

¹ Made by Mr. Nicholls at the Field Museum, Chicago, and published by Dr. B. Laufer, *The Beginnings of Porcelain in China*, Field Museum, Publication 192, Chicago, 1917.

aspect it clearly foreshadows the principles of the later porcelain glaze, and in its green coloration obtained from iron it is analogous to the green glaze of the later celadons. From the circumstances of the find and from the accompanying objects Dr. Laufer judged that these vases belong to a period very little removed from the Han dynasty. This type of ware is not unknown in Europe. There are specimens in the British Museum, and a very good example in the Victoria and Albert Museum. The form of the latter is not unlike that of the Han sepulchral wine-jars, and the slight incised patterns on the neck and belly recall the primitive ornament on some of the Korean dolmen pottery. The Eumorfopoulos collection contains examples of this so-called porcelain, but they are of more archæological than artistic interest.

For the rest we have no substantial information about the ceramic products of China from the 3rd to the 7th century, though, as already said, we may assume that some at least of the T'ang types go back to this period. There must have been quantities of pottery deposited in the tombs, for without doubt the burial customs continued unaltered. One of the few tomb finds to which a date can be attached belonged to the 7th century, and the pottery discovered with it showed a fully developed technique, the figures being in the best style and richly coated with the typical mottled glazes. If the ware had reached this perfection in the early years of the T'ang dynasty, it can hardly be doubted that the manufacture of the white plaster-like T'ang figurines with pigmented surface or thin glazes must have extended back to the previous century. Indeed, the style of some of the more elaborate figures is nearer to that of the Northern Wei and Sui sculpture than to the more full-bodied T'ang statuary. It might be supposed that details of costume would enable us to date approximately some of these sepulchral figures, but unfortunately the conventional dress of the personages represented seems to have scarcely altered from Han to T'ang times. While, then, it is safer for the present to regard this class of grave figurines generally as early T'ang², a period to which without doubt a great many of them belonged, we must always keep in view the probability that some of them belong to the preceding dynasties.

A possible specimen of the pottery of the intermediate period is illustrated on PLATE I, A. It is a jar made of hard red stoneware with opaque chocolate-brown glaze, and it appears to have had a cover. The ornament is in relief applied in pie-crust fashion, and consists of a tiled-roof design on the shoulders which recalls the Han granary urns discussed in a previous article, with

² It appears that about the middle of the T'ang dynasty wood largely superseded earthenware as a material for grave goods.

two monster finials (one now missing) which served as handles, and two crinkled bands between which is a running scroll of similar crinkling with rosettes and floral sprays in the spaces. Similar rosettes and pie-crust ornament occur on some fragments of pottery, of early but uncertain date, found by Sir Aurel Stein in Chinese Turkestan. Those who saw the exhibition in Paris, at the Musée Cernuschi, in 1913, may remember a brown-glazed jar of very similar make with crinkled bands enclosing a series of Buddhistic figures roughly modelled in high relief. A piece of similar type (if, indeed, it is not actually the Cernuschi jar) appears in the "I shu ts'ung pien" for October 1918 under the title "pottery jar of the Six Dynasties" (420-589 A.D.). How authoritative this opinion is I do not know, but it certainly coincides with the general impression about this type of vase, viz., that it precedes the T'ang dynasty.

The figurines on PLATES I and II belong to the wonderful series of T'ang "grave goods" for which Mr. Eumorfopoulos's collection is specially noted, and they have the characteristics of material and make which can be definitely assigned to the early T'ang period, though they were doubtless developing in the preceding dynasties. In general the body of ware is lightly fired, and will powder readily under the knife. Its colour varies from a pinkish white to reddish buff, and its texture from a plaster-like material to soft earthenware. It is not always glazed, and the reddish ware is usually coated with a wash of white clay. The glaze when used is a thin, translucent covering, liable to split up into a fine crackle and to peel or flake off. This glaze, which seems to contain lead, varies in colour from a pale straw-yellow to a greenish white; but, like the later lead glaze, it is frequently tinged with colouring oxides, such as antimony, cobalt, copper and manganese, which produce shades of orange-yellow or amber, blue, green and purple. Sometimes these colours are in even monochrome, but more often they appear in bold splashes, patches or mottling. It will be noted that the fine coloured glazes are as a rule better prepared than the simple yellowish or greenish white, and show less tendency to break away from the body. The figures are either posed on flat rectangular bases or stand on their own extremities, and the animal figures generally have a rectangular opening under the belly. Both the glazed and unglazed objects are sometimes touched up with unfired red and black pigments to emphasise features of the design.

More will be said about the T'ang tomb pottery in a subsequent article, and further illustration will be given of the numerous types in the collection. We have only space now to describe the immediate specimens shown on PLATES I and II. In PLATE I, B, are three formidable creatures,



A.

8" high



B.

13½" high

10" high

12" high

Plate I. Pottery from the George Eumorfopoulos collection. A., jar with chocolate-brown glaze; probably pre-T'ang. B., three guardian figures—Yama, the god of death, and two "earth-spirits" from T'ang graves



C. 12" high

11½" high, 12" wide



D. 14½" high

11¼" high

14½" high

Plate II. Pottery figures from the George Eumorfopoulos collection. Tang dynasty or earlier. C., female attendant and a horse, coloured glazes. D., a lady of rank, a girl on horseback, and an attendant figure, unglazed but touched up with pigments

supernatural guardians of the tomb reinforcing the mail-clad human guards, and intended to ward off the powers of evil. On the left is a representation of Yama, god of death, whose cult, imported from Thibet, is known to have flourished in China under the T'ang. His body appears to be covered with scales³, and he has the feet of a bull, eagle's claws and a monster head developed from the bull-headed type of Yama, with ferocious open jaws; and under his arm is a vase. With regard to this last attribute Dr. Laufer⁴ quotes a description by Siegenbalg of a South Indian Yama which carried a "wine-jug from which he gives wine to the dying to mitigate the bitterness of death", a benevolent purpose strangely contrasting with the ferocious aspect of our Yama figure. Dr. Laufer at the same time shows a whole series of tomb figures in which the Yama type is traced from the purely animal form through the bull-faced human to an entirely human shape, albeit with ferocious expression, which is scarcely distinguishable from the representations of the Lokapalas, or guardians of the Four Quarters of the Universe.

The human-headed sphinxes found in graves are known by the Chinese as *t'u k'uai*, or "earth-spirits". Of the two illustrated on PLATE I, B, the central figure, with its bull body, twisted horn, flame-like ears, winged shoulders and features which suggest a development of the bull-face, combines some of the Yama characteristics⁵ with others derived from some Persian or Sasanian monster such as we see occasionally modelled in bronze. The third figure is an "earth-spirit" pure and simple, with the flame-like tufts on his fore-legs which are common in Chinese representations of supernatural creatures. As to the material of these three objects, the first two are of a reddish ware dressed with white slip which is omitted effectively in such parts as the open mouth of the Yama; and the sphinx on the right is of white plaster-like ware with transparent yellowish glaze.

The female figures from T'ang graves are graceful and attractive, though on the whole lacking in variety. They represent as a rule members of the dead man's retinue, standing in deferential attitudes [PLATE II, left of upper row and right of lower]. Such figures as the two on the left of PLATE II, D, are exceptions, and would doubtless be important members of the family. The tall, slim figure on the left, no doubt a lady of distinction, is remarkable for her high head-dress, necklace, pendants and belt, all carefully

modelled, and high collar of almost Elizabethan cut. The slender proportions of this figure and the details of the dress and ornament clearly recall the Buddhistic marble statues of the Northern Wei dynasty, and it is not unreasonable to infer that this is one of the pre-T'ang pieces. The beautifully modelled equestrienne to the right of her is probably the wife or daughter of the deceased. It is in any case a charming, youthful figure, and it shows incidentally that the T'ang women wore trousers and rode astride. All the three figures in this row are of the white plaster ware, without glaze, but touched up with unfired pigments, while that on the left has traces of gilding.

In PLATE II, C, is a graceful woman standing with folded hands in deferential attitude, probably an attendant of some exalted personage. This figure is of the white material with face unglazed, but with green-glazed robe and long yellow scarf draping the shoulders and falling down the front. With her is a fine statuette of a saddled horse of reddish ware with dressing of white slip and a colourless glaze dappled with spreading patches of blue. The saddle and saddle cloth are sharply modelled, but there is as usual no girth shown. The mane is dressed in a shell-shaped fringe in front, below which is a palmette ornament, and the head is very finely modelled. A great variety of horses are seen among the tomb figures of this time; they are represented bareback or saddled, standing still or prancing, and the head, which has generally received special attention from the modeller, is held back by imaginary reins, and is often, as in the present case, turned on one side. The saddles have a high bow in front and deep shelving support behind; the stirrups are square, and a bell or tassel usually hangs below the mouth, all details which accord with the pictorial representations of the time. The men of T'ang were lovers of the horse, and their artists were famous for their skilful portrayal of the noble animal. Witness Han Kan's famous picture of the *Hundred Colts*, and the superb bas-reliefs in stone depicting the six horses of the T'ai Tsung, the second and perhaps the greatest of the T'ang emperors, carved by Yu King-shu on the walls of the imperial mausoleum at Chao-ling, near Li-chüanhsien, in Shensi⁶. Dr. Laufer formed the conclusion that the more graceful and spirited of the tomb figures of horses come from the province of Honan, while the plainer and more stolid type is characteristic of the Shensi finds. This generalisation may be true, but it was not for want of six spirited models that the Shensi horses have obtained this reputation.

³ Dr. Laufer (*Chinese Pottery Figures*, Part I, Field Museum of Natural History, Publication 177, Chicago, 1914) illustrates a Yama figure wearing a spotted leopard skin.

⁴ *Ibidem*, p. 294.

⁵ Cf. the head of Yama illustrated by Dr. Laufer, *ibidem*, Plate 47.

⁶ E. Chavannes, *Mission Archéologique dans la Chine Septentrionale*, pl. 287-90. Two of these important sculptures have been acquired by the Pennsylvania University Museum. See *Museum Journal*, September 1918.

ENGLISH FURNITURE OF THE CABRIOLE PERIOD

BY H. AVRAY TIPPING

IV—TABLES AND TRIPODS (*concluded*)

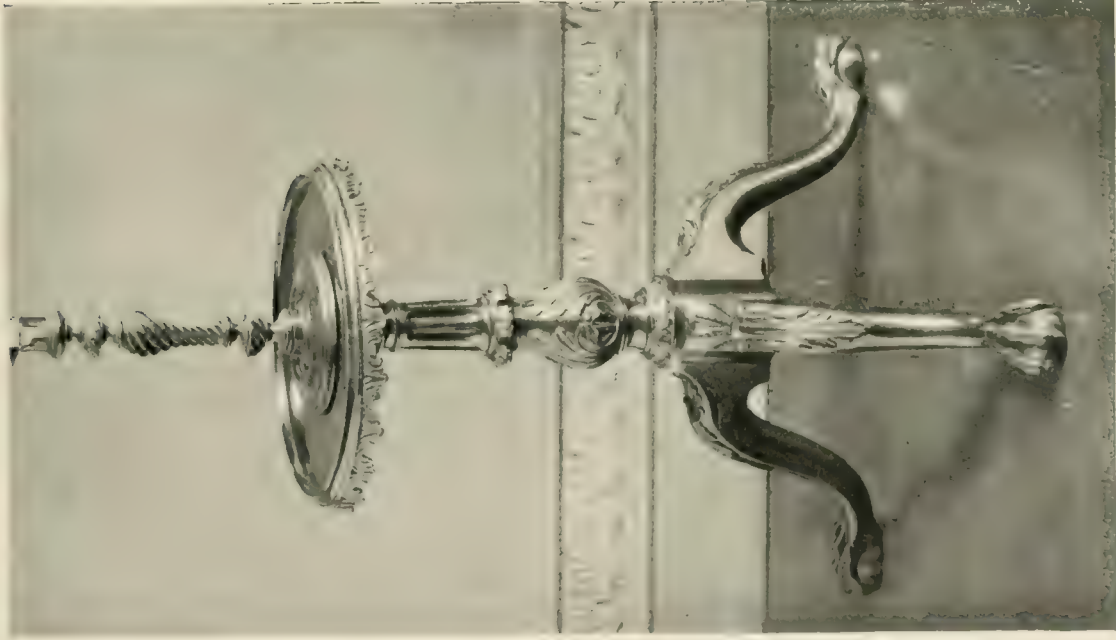
THE table, such as we have seen it for china display or tea-taking, was not the first or by any means the only use made of the tripod base. It appears to have come to us from France, where that form of foot was affected by such late designers as Bérain and Marot for the tall stands called *guéridons*. They were part of the sumptuous get-up of the reception rooms of the great, being of elaborate workmanship and made of silver or of wood gilt. For placing "*flambeaux ou porcelaines*" is Littré's description of their use, and a design by Bérain shows one with a covered vase on it. But their height, anywhere between 4 and 5 feet, made them as a resting place for branched candlesticks exactly suitable, together with chandeliers and wall sconces, for lighting saloons where people assembled for conversation and mostly stood. Thus it is as candlestands only that Chippendale describes them, although in his time they were in more general use on a humbler scale. While he gives four examples on one plate, "which, if finely executed, and gilt with burnished gold, will have a very good effect"¹, no gold is even suggested as an alternative for those on three other plates, mahogany having become the customary material. The Marot type, of course, found its way to Hampton Court, the tripod being a dwarf adaptation of the C scroll and stretcher form that we found him using (vol. XXXIII, p. 139) as an alternative to the baluster leg in chairs and tables. This form continued with modifications under Anne, and it is probably not till her successor was on the throne that the cabriole form, with acanthus knee and club or claw foot, makes its appearance, and that mahogany begins to be the substance. Mr. Percival Griffiths has a pair answering to that description and dating from about 1725, the pillar being of baluster type massively treated out of stuff 5½ in. in diameter. Later on, with the incoming of the Chinese taste, a more elaborate building up was introduced; the pillar became only part of the design between tripod and top, or was entirely replaced by a storeyed scheme of scrolls, frets and carved devices. Such is the character of Chippendale's designs, one or two of which quite closely resemble another of Mr. Griffiths' specimens [PLATE XV, E]. The scroll is now replacing the cabriole for the tripod, on which rests a triangular plinth supporting three scrolled uprights of the same moulding as the tripod, but breaking out into crisp foliation when they meet and cluster. They open again to support a second

triangle, between which and the hexagon top with Chinese fret rail is a third three-membered storey. The date will be about 1755, and the height of 49 inches is normal for the period, Chippendale telling us of his examples that "they are from three Feet, six Inches, to Four Feet, six inches in Height".

Early in the Cabriole period it had been found convenient to have much lower stands on which candlesticks might be placed to light the seated reader or needleworker, and the same little bit of furniture, if the top had a rail, would hold balls of wool and other adjuncts without fear of their falling off. Two out of Mr. Griffiths's fairly numerous pieces of this kind are illustrated [PLATE XIV, A and B]. The shorter one is 20½ inches high. Tripod and pillar are richly carved with acanthus and there is an acanthus valence to the top which is 11 inches across and hollowed out so as to give a raised edge. The 10 inch candlestick on it is of wood with strings of inlay round its base. The other stand and candlestick are decidedly higher—nearly 4ft. 6ins. to the top of the latter, a good height to serve the reading desks and stands then in use. The shade affixed to the candle, now so largely used, had not then been thought of, but little independent screens were occasionally made. The example illustrated [PLATE XIV, C] has a total height of 15 inches, the whole, including the panel, being in mahogany. It is modelled on the plan of the then fashionable pole screens. In days when the only source of heat in a draughty room was an open fireplace, it was well to sit as close by it as possible, and the only preventive to being roasted on the one side while the other was chilled was the screen, of which mention is made for the purpose of warding off fire heat as early as the 15th century. Two hundred years later a meditative bishop likens the screen that stands between him and the fire to the good friend at Court, "which keeps me from the heate of the unjust displeasure of the great"². I have not met with a survival of that date, but those of the end of the 17th century were of the frame type, the panel working up and down between two uprights. At Hampton Court there is one with exactly the same design of footing as the *guéridons* already mentioned and ascribed to Marot. Although this form continued it was not so fashionable under the Georges as the pole type, which was equally efficacious and lighter to move. Of these Mr. Griffiths has got together very excellent and representative examples, of which two are now illustrated. The one [PLATE XV, D] has the interesting singularity

¹ *Director*, plate CXLV, ed. 1762.

² Bishop Hall's *Meditations*, p. 282, ed. 1635.



A Candle stand, 20½" high, top 11" across. Candlestick 16" high, with base 5¼" across



B Candle stand, 20" high; top 13" across, edged with beading. Candlestick 18" high, 7½" across base. Acanthus carving and brass top



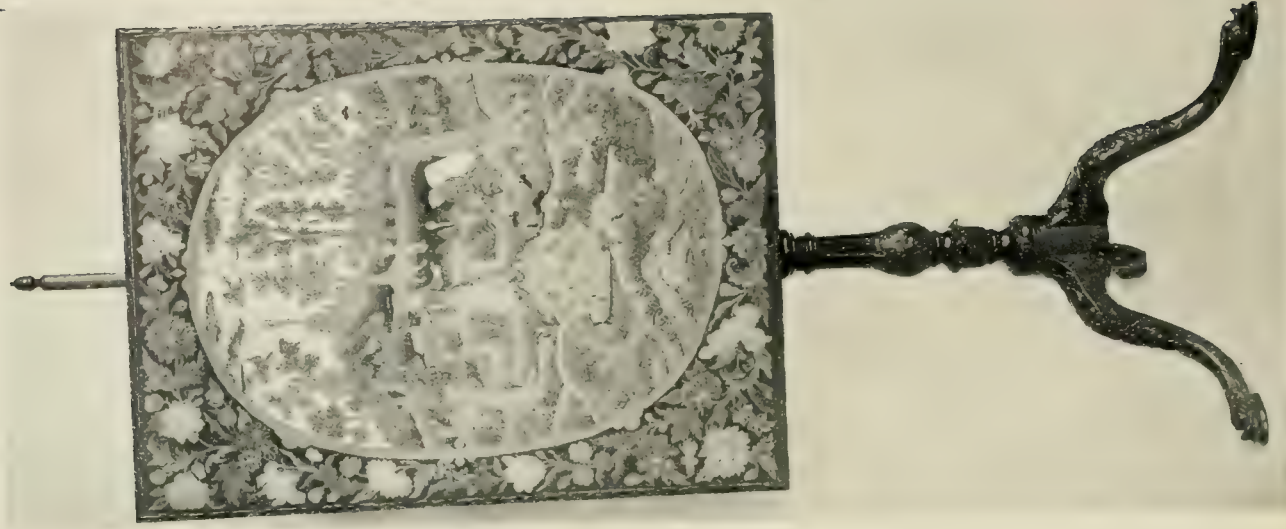
C Candle shade, 15" high; panel 9" x 5½"



D Screen, 5' 2" high; needlework panel, 21" x 34"; the feet shaped as mastiffs (c. 1725)



E Candelabra stand, 4' 1" high (c. 1755)



F Screen, 5' 3" high; needlework panel, 26" x 34"; the feet shaped as dolphins (c. 1725)

of feet carved in the semblance of the front half of a mastiff or bear, perhaps an allusion to the crest or supporters of the family for whom it was made. Shell, acanthus and husk are the motifs of the richly carved tripod and pillar. The panel with rounded top is filled with a needlework presentment of Elijah being fed by the ravens, framed in a floral border. Why, with stag, goat and rabbit at his feet, he needed this attention on the part of the birds is a question which did not occur to the fair needleworker. The other screen [PLATE XV, F] has dolphin-head feet to its lighter stand with shallower carving. The oblong needlework panel has a pastoral subject in its central oval, and is delicately edged with a half circular mahogany baguette, carved with ribbon and flowers out of stuff only $\frac{7}{8}$ th of an inch in diameter.


Other tripod pieces, fashionable during the cabriole period are two and three tiered waiters, and the exiguous washing accommodation which Chippendale calls "Bason Stands"³. Though

³ *Director*, plate LV, ed. 1762.

very insufficient from a modern standpoint, their design and finish are as high as that of more important pieces, and bring home to us the excellence and originality of our 18th century cabinet makers. If, in ambitious grandeur, they fell short of the French, to whose invention and artistry they owed much, they, alone among other nations of the age, formed a school of their own and produced every sort of piece in the highest quality adapted to its purpose and to the scale of living of its purchasers. This is not an insular view, but is admitted by French authorities, who, although claiming France as the teacher, admit the English creative power, while ranking Germany as entirely under French tutelage and mere copyists so far as worthy output is concerned.⁴

⁴ "L'Angleterre, si elle subit, elle aussi, l'influence française, si elle connut le mobilier de l'époque de Louis XIV, le style rocaille et le style antique, sut du moins, de bonne heure, donner une physionomie bien personnelle à ces divers emprunts et créer à son tour, à la fin du XVIII^e siècle, un mobilier qu'on peut ne pas admirer dans toutes ses parties, mais qui lui appartient en propre". Emile Molinier, *Histoire des arts Appliqués à l'Industrie*, Vol. III, p. 238.

A TAPESTRY PORTRAIT OF PRINCESS DASHKOFF BY A. A. POLOVTSOFF AND V. E. CHAMBERS

T the period when iconography makes its first appearance in tapestry the development of portraiture, as an independent branch of painting, was complete. It is not before the 16th century that we may speak of tapestry portraits reproducing the features of the persons they are intended to represent. Inventories of the 15th century describe contemporary princes appearing on tapestries of the period; but, the actual pieces not being extant, we are unable to judge whether they portray or only represent the subject. With the dawn of the 16th century all these doubts are set aside. The *tenture* of *Our Lady of Sablon* formerly in the Spitzer collection, and now partly in the Musée du Cinquantenaire in Brussels and partly in the Stieglitz Museum in Petrograd, is a precious document. Not only have we here an incontestable portrait representation of the King of Aragon with his brother and sister and Count Francis of Taxis, the donor, but the set is also a rare specimen of a dated tapestry, bearing, as it does, the year 1518 in a cartouch on the central piece. At this early period the textile portrait, as Dr. Böttiger observes,¹ did not form an independent branch of the art; the persons whose features are faithfully portrayed being only actors in a composition illustrating an historic or otherwise noteworthy event. It is only towards the close of the century that we may find a weaving, the sole

¹ Dr. John Böttiger, *Konsthistoriska Uppsatser*, Stockholm, 1913. P. 108.

object of which is the recording of the features of the sitter. The gradual transition may be clearly traced through a succession of specimens that have survived. In the suite of *Our Lady of Sablon*, referred to above, the king and those accompanying him are prominent figures, indeed, but there is no intention of separating them from the multitude. In subsequent tapestries the portrayed persons gain predominance until they ultimately become the subject matter of the picture. The *Battle of Pavia* in the museum at Naples is conceived in conformity with the earlier principle, but in the *Conquest of Tunis* a departure from that principle is manifest. Jan Vermejen, the author of the cartoons, has represented himself in the opening scene; but there is no connection between him and "The Chart" forming the subject of the panel: he stands alone, leaning against a column at the edge of the border, deliberately facing and, as it were, addressing the spectator. In the Henri III pageants of the Galleria degli Arrazzi the transition is almost complete, as here the king and the members of the royal family form the real subject of the tapestry, while the incident they are associated with in the picture is only a background. In the 17th century the tapestry portrait in its pure form is quite common, and in the succeeding age we find few establishments of any importance which did not manufacture woven portraits. Among the factors responsible for the development of this kind of tapestry in the latter period, pecuniary

considerations occupy an important place. The weaving of tapestries of the elaborate pictorial and verdure group was an expensive undertaking. It involved much skilful work, both on the part of the cartoon designer and of the weaver; the execution was long and costly, and when finished it was by no means an easily negotiable article. Consequently, as we know, the manufactories engaged on this class of work were hardly ever a success from a financial point of view, and could exist only when substantially subsidized. Financial difficulties of this nature prompted the weavers to resort to the reproduction of portraits and pictures of moderate size. Such tapestry being only subsidiary to the principal business of the establishment, the records regarding portrait reproductions are very incomplete, and the difficulties of identifying the looms proportionately increased. Occasionally they are signed, but this is not common, and in the absence of marks nothing but considerations of a general nature and the technical test are left for our guidance. The technical criterion is in many crafts a reliable guide, but when dealing with tapestries its value is less appreciable, the materials employed and the technical methods adopted in various manufactories being practically uniform, or, when varying, the distinction is often too slight to afford a clue.

The Princess Dashkoff is sufficiently known in this country for a general introduction to be unnecessary, and we have no space for details of her career, remarkable as it was under the circumstances of the time; nor does this form the subject of our article. For the present our attention is restricted to a portrait in tapestry of that lady in the collection of Sir Hercules Read. This portrait, apart from its very uncommon individual merits as an artistic production, is of particular interest as being the earliest representation of the princess so far brought to light, and one recording her features, as there is good ground to believe, more faithfully than any of her other portraits do. The actual location of the original is unknown, nor have we been able to find an allusion to it in any of those sources of information, necessarily limited, which it has been possible to find access to here. The portrait is not signed, but it possesses in so marked a degree the principal characteristics inseparable from Rotari's² paintings, with the faults and merits common to all his works, that no hesitation is entertained in attributing it to that artist. The prolific pupil of Balestra and Trevisani, little known in Western Europe, enjoyed an exceptional popularity at the court of the Empress Elizabeth, where, during the five years he passed in Russia, he succeeded in producing almost a record quantity of work. This will be realised if we consider that

²Born in Verona, 1707; came to Russia, 1757; d. in St. Petersburg, 1762.

the Empress Catherine bought several hundred studies of heads and portraits, which were left after the artist's death. To this must be added the numerous paintings which had been acquired by the Empress Elizabeth during his lifetime, and a large number of portraits of courtiers and fashionable ladies, which he had painted in the meantime, and which had passed into private possession. In the treatment of his subject he was affected and not free from mannerism, but this was balanced by the graceful ease and dignity which he imparted to his work. His colours, conventional and sombre, with a predominance of silvery grey and various gradations of blue, are blended with an unerring sense of harmony. His portraits, conventional as they undoubtedly are, appear to be reliable iconographic documents. Rovinski, quoting Stelin, Rotari's contemporary, says that the artist's portrait of Elizabeth (now in the Romanoff Portrait Gallery) was the most faithful picture of the empress he had seen.

The date of the portrait under our consideration may be established with a fair degree of precision. The princess is here represented wearing the insignia of the Order of St. Catherine, conferred upon her on June 28, 1762, the day following the *coup d'état* which brought Catherine to the throne of Russia, and in which the princess claimed to have played a leading part; but she is not wearing the plaque-portrait, which she received on September 22 of the same year. Before passing to the review of the list of her portraits, it may be of interest to recollect the few lines, delineating her appearance, which Diderot devoted to her, after their first interview in 1770: "La princesse Dashkoff n'est aucunement belle; elle est petite; elle a le front grand et haut; de grosses joues gonflées, des yeux ni grands ni petits, un peu renfoncés dans leurs orbites, les sourcils et les cheveux noirs, le nez épaté, la bouche grande, le cou rond et droit d'une forme nationale; la poitrine convexe, point de taille"³.

Diderot's pen-portrait is in perfect agreement with the picture we have before us in every detail except one—the colour of her hair. It is difficult to reconcile his statement on this point with the testimony of existing portraits. All these represent the princess with light hair, and on the miniature in the collection of the late Grand Duke Nicolay Mikhailovitch an actual lock of hair, claimed to be that of the princess, is attached, and this is light blond. Yet in the Tonci pictures, painted when she was in banishment, twenty years after the meeting with Diderot, her hair is certainly dark.

The portraits of the Princess Dashkoff are numerous, as the following tentative list will show. The earliest on this list is the one in Sir Hercules Read's collection by Rotari. The

³Diderot, *Œuvres Complètes*, Paris, 1876, vol. xvii, p. 490.

location of the original, as we have said, is unknown, but its probable hiding place would be the collection of family portraits in Andreievskoe (Govt. of Nijni-Novgorod), belonging to Countess Vorontsoff-Dashkoff. The house contains about four hundred portraits (a catalogue of which is not extant), including many by Rotari. Next in point of date is the one by the court portrait painter, Levitzki [c. 1735-1822]. The fate of the original is likewise unknown, but it has been engraved by Mayer, Knight, Chapman, Ossipoff and Engleheart. In this picture the princess is frankly and intentionally idealised, the resemblance is doubtful, and as an iconographic document it is of little value. Levitzki's authority, the pleasing effect of the picture and the spirit of the conception appealing to the taste of the period, led others to adopt this type, as we see in the portrait belonging to Prince N. N. Obolenski in Moscow and in another belonging to Prince Ouroussoff; a late copy of the latter by Kramskoy is in the Dashkoff Ethnographic Collection in the Roumiantzoff Museum in Moscow. The half-length portrait in the Academy of Science is a copy after the same type. The first dated piece is that drawn and engraved by Skorodoomoff [c. 1755-1792] in 1777. The plate was prepared by the artist at the time when he was completing his studies in England, coinciding with the period of Princess Dashkoff's visit to Scotland. Rovinski regards this portrait as the most faithful of all. This portrait is repeated in another engraving by the same author representing the princess surrounded by her children. Next we have Houdon's bust, executed during Princess Dashkoff's second visit to Paris in February-March, 1780. Referring to this work in her memoirs she says: "Houdon, the sculptor, occupied a good deal of my time, to whom, at my daughter's desire, I sat for my bust in bronze as large as life. When it was finished I could not help observing that the artist had too much taste to make a likeness; for instead of the simple Ninette that I was, he had shaped me into a flaunting French duchess, with a laced cap and an uncovered neck"⁴. The model was exhibited at the Salon of 1781 and a bronze cast in 1783. Following in chronologic order we have the year 1796. That is the date we find on Ossipoff's engraving of the princess in exile. The inscription states that the original was painted in that year by Tonsh. This name does not appear in any of the books of reference, and is obviously meant for Tonci. The original is in the collection of G. W. Olssoufieff in Petrograd. A replica of this, in the possession of W. P. Polivanoff, Petrograd, is attributed to Klaudi, quite an unfamiliar name, of which no traces appear to exist, unless it is meant for Klauber, the engraver. Another version of this we find in Warren's engraving for the

Dashkoff memoirs. Essentially it is the same as the Olssoufieff and Polivanoff portraits, and differs only in the pose of the head and the expression of the face. This terminates the chronologic sequence, but does not exhaust the list. M. Benkendorff, of Petrograd, owns a portrait attributed to Lampi. An engraving by Denon, representing the princess in profile, is in the Cabinet des Estamps, and may, perhaps, be identical with that to which Rovinski attaches the date of 1797. A new type is revealed in the half-length portrait belonging to Mrs. Walker in Oxford, and engraved by Warren as a frontispiece for the Dashkoff memoirs. The subject is treated in an official manner; attributes of learning are introduced to express Princess Dashkoff's connection with science. The resemblance would appear to be trustworthy, especially if the portrait is examined together with the miniature in the collection of the late Grand Duke Nicolay Mikhailovitch, to which we have already alluded. This miniature represents the central portion of the Walker portrait, and came into the possession of the grand duke from a descendant of the princess. Two portraits by unknown authors were exhibited by Count Vorontzoff-Dashkoff in Moscow in 1870. A miniature belonging to G. W. Polivanoff appears in the catalogue of that exhibition, and may, perhaps, be identical with that in the collection of the late Grand Duke Nicolay Mikhailovitch. Motarski is said to have engraved a portrait of the princess from the original by Kalatinkoff, but we find no traces of either of these two names. One portrait, the author of which is unidentified, is in the palace of Gatchina. A late copy after an unknown original is in the possession of M. P. Poutiloff in Petrograd.

We will now pass to the tapestry in Sir Hercules Read's collection. The weaving is complete, and though in some places the edge is fringed there are no signs of any portion of it having been cut off. There is no selvedge and it bears no weaver's mark or other indication of origin. The standard of workmanship, from a purely technical point of view, is of an order that would not only justify its attribution to the Gobelins, but would even urge that attribution as a primary impulse. The blending of the colours proves the author to be in perfect command of his medium; but still more important as a test of skill is the almost flawless delineation throughout the work. In this respect the weaving will stand comparison with the best productions of the Gobelins manufactory and is, indeed, superior to many. It is true we find no mention of this particular piece in the *État General* of the manufactory, but we know that the greater part of the work of this class was not recorded in the official lists, having been done privately by the weavers. Thus Cozette appears to have specialised on

⁴ *Memoirs of Princess Dashkoff*, vol. 1, p. 225.

portraits, and is stated to have reproduced a large number of them after Drouais, of which only two are recorded in the *État General*. That tapestry portraits were worked at the Gobelins for Russia is testified by Cozette's signed picture of Catherine II in *Tsarskoie Selo*. And yet the purely tapestry problem has been solved in a manner which we do not find, nor, considering the traditions of the manufactory, would expect to find, in the Gobelins of the period. Rejoicing in their skill and their unrivalled ability to overcome technical difficulties, the *virtuosi* on the Bièvre concentrated their energies on this side of their task, to the oblivion of the limitation and the peculiarities of their medium. Priding themselves on their ability to facsimile in weft the actual material of the model, and encouraged in that respect by those who controlled the activities of the manufactory at the end of the 18th century, they carried the practice to an extreme, so far, indeed, that in 1806 Napoleon I found it necessary to arrest their progress in that direction by an order: "Defendre aux Gobelins de faire des tableaux avec lesquels ils ne peuvent jamais rivaliser, mais de faire des tentures et des meubles"⁵. The tapestry under our consideration is entirely free from these defects and would seem to have been woven under conditions where these influences were not exercised. In this piece the limitations and the potentialities of the medium are understood and appreciated to their full value; no intention of imitating the effects of oils is traceable, and this not for want of dexterity or ability to do so, as the modulation of the flesh tints conclusively shows. It is not a copy, but a translation of the original into the language of the medium employed. Technical peculiarities, which the photograph fails to express but which are unmistakable on the actual weaving, would lead to the attribution of this piece to the Imperial Tapestry Manufactory of St. Petersburg. It is true the workmanship is of an order which we do not often see in the unquestionably Russian tapestries. The quality of these ranges from productions of amateur crudeness in the first half of the 18th century to performances of thorough professional training in the reign of Catherine II and later, but seldom approaches the perfect execution reached at the Gobelins. Documents, both in French and Russian archives, prove that at the period at

which there is reason to suppose the tapestry we are considering would have been woven, there were at least four master weavers of the Gobelins active in St. Petersburg, yet we are unaware of a single piece that could with safety be attributed to any one of them. If and when sufficient evidence is brought to light to permit of such an attribution, we may redeem for the Russian looms pieces which are now either unidentified or assigned to manufactories not responsible for their production. The Russian apprentices, who during the reign of Catherine II gradually superseded their French instructors, proved able pupils, well capable of maintaining the standard reached by their masters.

There is no direct evidence that Princess Dashkoff patronised or took any personal interest in the work of the St. Petersburg looms, yet some connection with the establishment would appear to have existed. The archives of the Academy of Arts contain a *dossier* dealing, among other things, with the claims of the court portrait painter, Levitzki, in respect of payments due to him for a copy of a portrait of the Empress, the original of which he had painted for Princess Dashkoff and which was at the time of the claim (1775) in the Tapestry Manufactory⁶.

A technical detail may be mentioned without attaching to it any undue importance: whereas the warp on our portrait is horizontal, that on the Gobelins pieces of this group appears to be invariably vertical. It may be added that on all the Russian woven portraits the warp, so far as it has been possible to ascertain, is horizontal. The general tone of the background, a yellowish grey, corresponds exactly to that of several portraits in tapestry of the late 18th century known to have been woven in St. Petersburg, such as the portraits of Paul I in the palaces of Pavlovsk and Gatchina and that of Prince G. Orloff in the last named collection; those portraits have the same transition in wavy lines between the different hues of the background which seems to have been a distinctive feature of the St. Petersburg works. Two portraits (Henri IV and Sully) woven at the Gobelins and presented by Louis XVI to Paul I in 1782, now in the palace of Gatchina, have equally yellowish backgrounds, but of an entirely different colour and texture, with none of those half-loose seams which are usual in the Russian portraits.

⁵ E. Gerspach, *Répertoire détaillé des Tapisseries de Gobelins exécutées de 1662 à 1892*. Paris, 1892, p. 27.

⁶ S. P. Diaghileff, *Russkaya zhivopis v XVIII vylkie*, vol. 1—Levitzki.



Tapestry portrait of Princess Dashkoff (Sir C. Hercules Read)

AN INDIAN PICTURE OF MUHAMMAD AND HIS COMPANIONS

BY T. W. ARNOLD

THE development of the painter's art in the Muhammadan world has been much restricted by the hostile attitude of the theologians to any representation of the human figure or animal forms. The prohibition in the Qur'ān (V, 92) makes no mention of pictures, but condemns the making of images, along with gambling, the drinking of wine and the use of arrows for purposes of divination. "O believers, wine, and games of chance, and images (*ansāb*) and arrows are an abomination from the work of the devil; then turn aside from it". The *ansāb*, here mentioned, were the sacred stones on which the heathen Arabs offered sacrifices; sometimes they were mere rough blocks of stone, at other times carved representations of divinities, male or female. The prohibition has thus, primarily, no reference to works of art, but only to the practices of idolatry.

But Muslim dogma is derived not merely from the Qur'ān but from another source also, the *Hadīth*, the traditionary utterances of the Prophet, to which theologians ascribed an authority as binding as that of the Qur'ān itself. While the words of the Qur'ān were believed to be eternal and to have been uttered by Muhammad under direct inspiration from God, in the Traditions there was likewise embodied a divine inspiration, though the actual form might not be that of the Word of God. These Traditions are very rigid in their condemnation of all representation of figures, whether human or animal. It is declared that the painter of any living figure will on the Day of Judgment be called upon by God to put life into it, and on his confessing his inability he will be sent down into hell. The conception underlying this doctrine would appear to be, that the painter usurps the function of the Creator, even in his imitative representation of living forms. The Prophet is said to have refused, on one occasion, to enter the room of his favourite wife 'Ā'ishah, because there was a curtain in it on which figures were represented, and he told his followers that the angels would not enter a house in which there was any picture or sculpture.

From such Traditions as these proceeds the iconoclastic zeal which runs through the whole of Muslim theology and history, and from the Traditions this hostile attitude towards the art of figure painting passed into the common thinking of the Muhammadan world. Above all, the legists of Islam, who take the Qur'ān and the Traditions as the main basis of their systematic expositions of Muslim law, are uncompromising in their condemnation of all representations of the living

figure in art; and in whatever else they may disagree, they are at one in their hostility to a practice that savoured of idolatry. The Hanafī school of law, which prevails over the larger part of the Sunni world, declares categorically: "Images and figures whether of men or animals are forbidden to the faithful". In the Shāfi'ī and Mālikī law books, the prohibition of pictures is discussed in connection with the conditions under which an invitation to a wedding-feast may be accepted, *e.g.*, there must be no figures of animals on the ceiling, the walls, the cushions ranged along the walls, on the curtains, or on the robes worn by the guests; but there is not the same objection to animal forms on carpets that are trampled under foot, they may even be painted on the ceiling and on the walls, provided that they have no heads. Drawings of trees and plants and other inanimate objects, such as a mosque or a minaret, were exempt from this condemnation.

It was not merely the Sunni schools of law, but the Shiah jurists also who fulminated against this figured art. Because the Persians are Shiahs, many European writers have assumed that the Shiah sect had not the same objection to representations of living beings as the rival sect of the Sunnis, and that consequently it became possible for the art of painting to attain so rich a development among the Persians; but such an opinion ignores the fact that Shiism did not become the state church in Persia until the rise of the Safavid dynasty at the beginning of the 16th century, and that Shiah theology is in many respects more intolerant than Sunni doctrine. According to Shiah law, painting and sculpture representing living beings are reckoned among the unlawful means of livelihood, and it is even unlawful to sell wood for the making of a statue. Their regulations for the performance of prayer reveal the same hostility to the painter's art, *e.g.*, no representations of men or animals are to be painted in a mosque, and the pious Muslim must not say his prayers before any painted or carved likeness of an animate being; he must not wear at the time of prayer a robe or even a ring with a representation of a living thing on it.

But just as Islam never succeeded in extirpating the ideals and sentiments of the Arab heathenism that preceded it, so that two separate currents of cultural influence run through the greater part of Arabic literature; in the same manner, the teachings of Muhammadan theologians and legists failed to crush entirely the artistic impulses that found expression in sculpture and figure painting. Every student of Muhammadan art is familiar with a long series of paintings of men and animals

in various parts of the Muhammadan world from Spain in the west to the borders of China in the east, and even sculptures in stone and animals of metal are to be found. It is true that these are few in number from the Arabic-speaking countries, but scattered notices of works of art in Arabic literature show that there were many more which have not come down to us. Despite the fulminations of the theologians the painter went on drawing the figures of men and of animals; and in a similar spirit of defiance his royal patron encouraged him, for there were many Muhammadan rulers who would not brook the interference of the theologians in their favourite tastes and pursuits, however much these might be condemned by the religious law and might shock the devout feelings of the orthodox. This was still more the case in Persian than in Arab art, in the courts of the Seljuqs, Turks and Persians than under the more scrupulous Arab caliphs; and the student of Persian art soon comes to recognise that he is dealing almost entirely with a courtly art, and that he must not expect to find in Muhammadan courts the most rigid observance of religious precepts or of the teachings of theologians, just as the historian does not search the annals of royal courts in Christendom for patterns of saintly Christian virtue. The drinking of wine was more sternly and unequivocally forbidden in the Qur'ān than was the painting of pictures, but there is no ordinance of their religion that has been so little regarded by Muhammadan monarchs, and drunkenness has been a common feature of their courts from the days of the Umayyads in the first century of the Muslim era down to modern times.

What is true of Muhammadan courts in Persia is still more true of those in India, where the painter's art received liberal patronage from generations of Muhammadan princes and nobles, and notably under the Mughal dynasty blossomed out into a refined and attractive school of portraiture. But however much Muhammadan painters might defy the theologian and the sentiment of the main body of their co-religionists, there was one outrage they would rarely dare to commit, viz., attempt to portray the features of Muhammad himself, the Prophet of God. The figure of Muhammad seldom occurs in a picture painted by a Muslim artist, and where it is found the face is generally veiled or the Prophet is symbolically represented by a flame of golden light. This very rarity of the subject-matter lends interest to the picture here reproduced¹, though in itself it is not a work of particular artistic merit. No similar picture of Muhammad and his companions has hitherto been recorded, and it is strange that it should have escaped the destructive fanaticism that has consigned so

¹By the kind permission of Messrs. Carfax and Co.

many Muhammadan pictures to the flames or has at least savagely mutilated the faces, after the fashion familiar to students of Persian MSS. It appears to belong to the early part of the 17th century, and from the treatment of the subject-matter is clearly either the work of a Shiah artist or was painted for a Shiah patron. One feels tempted to suggest that it may have been painted in one of the Shiah kingdoms of the Deccan that were absorbed by the growing Mughal empire and were finally swept away by Aurangzeb, but we have not materials enough for any definite characterisation of the painter's art in Bijapur and Golkonda for a positive opinion to be pronounced on this matter.

The scene represents a mosque; in the centre of the background is the prayer-niche, with two tall lighted candles in front of it; on the right is a pulpit, and on the left of the niche is seated Muhammad, on a raised throne, with his grandsons, Hasan and Husain, one on each side of him. In an archway, in the extreme left-hand corner, stands Bi'āl, the first muezzin, or caller to prayer, appointed by Muhammad; he had been an Abyssinian slave, and was one of the first converts to Islam, for his constancy to which he suffered cruel persecution. Below him are seated the first three caliphs, Abū Bakr, 'Umar and 'Uthmān, and opposite them (just in front of the prayer-niche) the fourth caliph, 'Alī. The prominent place thus given to 'Alī clearly marks the Shiah proclivities of this picture. According to the Shiahs, the Legitimists of Islam, the caliphate belonged to 'Alī, the son-in-law of the Prophet, by divine right, and they maintain that Muhammad expressly named him as his successor. To this day they curse 'Umar for his opposition to the claims of 'Alī; and the Shiah painter has here represented the second caliph as looking across at 'Alī with a sardonic expression on his face, while Abū Bakr turns to him with a look of mild reproof.

In a recess on the right hand of the background is 'Abbās, an uncle of the Prophet and the ancestor of the Abbasid caliphs of Baghdad, and his son 'Abdullāh. In the centre of the picture stands Qanbar, a freedman of 'Alī, holding his master's famous sword Dhu' l-Faqār, around which many legends collected, and which was believed to have had two points. By the side of Qanbar stands 'Ammār ibn Yāsir, holding a copy of the Qur'ān in his hands; he was one of the earliest converts to Islam, and suffered persecution for the faith in Mecca. He distinguished himself by his bravery in the battle of Badr, when Muhammad gained his first victory over his fellow-tribesmen, and took part in several subsequent expeditions.

Kneeling on the prayer-mat, on which lies his rosary, is Abū Dharr al-Ghifārī, another of the



Muhammad and his Companions, Indian miniature, probably early 17th c. (Carfax, Ltd.)

first converts, who was highly honoured on account of his piety, and was famous for his beautiful pronunciation of Arabic. Among the Shiahs he is held in special reverence for his ascetic virtues. On his right hand stands Salmān the Persian, a Christian slave in Medina, who embraced the new faith in the first year of the Hijrah.

Inside the marble balustrade on the left are seated six of the most famous companions of the Prophet—Usāmah ibn Zayd, Muṣ'ab ibn 'Umayr, Zayd ibn Hārithah, Abū 'Ubaydah ibn al-Jarrāh, Sa'īd ibn Zayd, and 'Abd al-Rahmān ibn 'Awf; these are great names in the early history of Islam, but the present is hardly a suitable occasion for writing an account of them. In the foreground are seated four of the greatest warriors of the

apostolic age of Islam—Sa'd ibn Abī Waqqās, Zubayr, Talḥah, and Ḥamzah.

As portraits these representations of the heroes of the 1st century of the Muslim era are of no historical value whatsoever, for no authentic likeness of any one of them has ever existed, nor would the orthodox condemnation of figure painting, referred to above, have allowed of the possibility of a portrait being taken of any of these saintly personages. This picture possesses as little verisimilitude as any group of the Apostles painted by an artist of the quattrocento, and (just as in the case of the Christian picture) it derives its interest from its place in the history of art and from its significance as a religious document; in the latter aspect it is a phenomenon of exceptional rarity in Muhammadan art.

A MONTHLY CHRONICLE

THE ROYAL COLLECTIONS AT BUCKINGHAM PALACE.—Advantage has been taken of the opportunity provided by the war to make several changes in the arrangement and exhibition of the pictures at Buckingham Palace. The gallery there is so high that it used to seem impossible that its contents should be properly shown. But this defect has been very ably overcome by some happy adjustment of the roof lights, and the Dutch masterpieces collected by George IV can now be seen as never before. It is a magnificent collection, and the examples of Rembrandt, of De Hoogh, of Steen and of Terborch, are unsurpassed even in the National Gallery. These, and indeed all the pictures in the Palace, are in uniformly fine condition, and they are so arranged and the walls so decorated that they all look their admirable best. The paintings in the smaller room of the Italian and other schools, acquired for the most part by the Prince Consort, if less impressive as a whole, are hardly less interesting in detail.

Many of the pictures in both rooms have been cleaned in recent years—among them the famous landscape attributed to Titian, which has thereby gained greatly in vigour. The daring handling of the sky has now been recovered, and critics who questioned Titian's share in the work must reconsider their doubts. New photographs of this picture, and—in view of the exhibition at the Burlington Club—of the best of the Florentines in the collection, would be welcome. G.

EXHIBITION OF SCULPTURE BY MEŠTROVIĆ AT THE TWENTY-ONE GALLERY.—Since we have left behind us the special circumstances which coincided with Meštrović's exhibition at South Kensington in 1915, when enthusiasm for him may have arisen from other than æsthetic grounds, it is worth while to reconsider his position as a sculptor. His works now collected at Durham

House Street supply enough material for judgment of his extraordinary gifts as carver and modeller in various materials. It is fortunate that such an exceptional artist should have helped to arouse interest in an art which is carried on with dignity by very few among us, but in the face of his energy and accomplishment there is a danger, perhaps, of exaggerating his purely artistic value. It may be as well to say bluntly that in true plastic quality I think him inferior to Maillol. One hears Meštrović spoken of as a kinsman of Michelangelo; with justice, since he has the same kind of qualities and the same kind of defects. If one believes that Michelangelo was a less supreme artist than Donatello, the situation is clear. Sir John Lavery prefers the great equestrian *Marko Kraljević* to the Colleoni statue. I prefer the *Gattamelata* to either. And the genius of Meštrović is not so isolated among moderns as is sometimes thought in England. He owes a debt to Minne and to Metzner. The torso¹ *Strahinić Ban*, in the Victoria and Albert Museum, is very like a *Wrestler* by Metzner. However, it is a young man's work, and differs both in inspiration and in the uninteresting character of its surfaces from Meštrović's more mature creations. The gain in conciseness, from early works (e.g., *Am Brunnen des Lebens*, shown at the Vienna Secession Exhibition in 1906) to the later manner, has been considerable; and in other ways M. Armand Dayot's wish is being fulfilled—that Meštrović may escape from the influence of the Lederers, Metzners and others, "les sculpteurs boches les plus notoires 'dans le genre colossal'". The wish may be shared without prejudice. The sculptures of the Rheingold building and of the Völkerschlachtdenkmal arouse some disapproval

¹ It is to be hoped that the torso may soon be supplemented by the relief of *The Descent from the Cross* which is now being acquired by subscription.

which is independent of nationality, and what is admirable in Meštrović should be purified from the minor matters which give opportunities to hostile criticism. In the present exhibition there is much that calls for admiration—the bronze *Shepherd Boy*, the *Angels' Heads*, the portrait of his wife, and several very fine reliefs, to select almost at random. Our enjoyment of these need not diminish because the chorus of praise may seem to have got a little out of hand—a natural thing to happen in England, where Meštrović's few equals and occasional superiors are so little known and understood.

R. S.

COMMENDATORE G. T. RIVOIRA.—The study of architectural origins has lost a profound and original investigator by the death at Rome, on 3 March, of Commendatore Rivoira—a victim of the influenza plague. Giacomo Teresio Rivoira came of an old Piedmontese family, and he was a characteristic example of the energy, masterfulness, and patriotism of the race. He was educated at the University of Turin, but after Rome had become the capital of Italy he settled there, and, being independent of a profession, determined to devote himself to the study of some unsolved historical problem. After tentative efforts in other directions, he lighted upon what was to be the subject of his life's work—the origin and development of the architectural styles which grew up in the lands which had once formed part of, or had come within the influence of the Roman empire. His equipment for this task was singularly complete, but hardly less remarkable was the patience and self-control which allowed some thirty years to pass in unremitting research at home and abroad before any of his results appeared in print. Where he surpassed most, if not all, of his competitors in the same field was in the range and completeness of his information. Others might write on the architecture of a particular country or school: he, with his unifying theory of Roman origins, felt himself obliged to know and to compare the material in every land that came within the scope of his design. And, wherever possible, he was satisfied with nothing less than personal inspection and local study, so that from Spain to Syria, and from Aberdeen to Kairawan, he knew by personal contact nearly every building that he described. On the technical side he had made himself familiar with the

methods of the stone-cutter and the mason. The historical texts relating to his subject he knew at first hand, except in the case of the Oriental sources; and he was careful to bring to bear on his subject the light that could be thrown by coins, contemporary illuminated manuscripts, and other archæological evidence. "*Le Origini dell' Architettura Lombarda*" appeared in two volumes in 1901 and 1907, followed by a second edition in 1908, and by an English translation ("*Lombardic Architecture*") in 1910, which, amplified and in parts rewritten, formed a third edition. "*Architettura Musulmana*", published in 1914, developed the theme that, like the great Romanesque churches of Christian Europe, the mosque in the lands conquered by Islam owed most of its essential features to the same Roman tradition, though combined with certain elements of Oriental origin. A translation of this book is about to be published by the Clarendon Press. Rivoira's last years were devoted to a history of what had formed the background of his previous books—vault and dome construction in Roman architecture. Happily the work was finished at the end of last year, and there is every reason to hope that it will be published before long.

The great idea which permeated all Rivoira's writings was that Roman imperial architecture had its roots in Italy, and that the great buildings erected under the emperors from the 2nd century onwards, reaching their climax in the grandiose structures of the age of Constantine, provided the models and the starting point for Byzantine architecture on the one hand, and Romanesque, and ultimately Gothic, on the other. The baths of Diocletian and the basilica of Constantine contain the essential constructive principles which made possible Santa Sophia, Sant' Ambrogio at Milan, and Durham Cathedral. Rivoira's views were stated with the force of uncompromising conviction; but even when they did not win universal acceptance, they demanded respect from the width and depth of his knowledge, and the care with which the evidence was marshalled. He was a member of the Royal Academy of the Lincei, of the Pontifical Academy of Archæology, and of many foreign learned bodies. He had many friends in England, where he had found his wife; and he gave generous space in his writings to the buildings in our country which illustrated his subject.

G. MCN. RUSHFORTH.

LETTERS

MR. FRY AND DRAWING—II

GENTLEMEN,—If we ask, What is drawing? we shall find that in its full development it is not a simple act, but that several *drawings*, so to speak, are combined in the final stage.

Give a child a pencil and piece of paper to play

with. Its first impulse is not to make a picture, to represent anything, but simply to make a mark. These marks are at first vague, accidental, timid or violent: but through them runs the effort to arrive at freedom and precision of gesture. This first process repeats that of the early movements

of the limbs, the child is learning to move or gesticulate on paper—to make gestures of which the record is a trace. To do this it must learn to exert a steady pressure, to move regularly in a given direction, to turn at a given point. An exacter parallel than my old analogy of dancing, which Mr. Fry adopts, is *skating*. The first movements in skating are awkward, stumbling dashes and scrambles. Gradually the learner becomes able to strike a clear, continuous line with the blade, and finds that the natural balance of the body, if yielded to, allowed to act freely on a given impulse in a given direction, produces curves of a regular and beautiful character. From helpless, floundering gesture the advance has been made to controlled gesture, and the trace of these gestures on the ice has the metrical constitution of *rhythm*. The goal, then, of this stage of drawing is rhythmical gesture. It has no purpose outside of itself: it represents nothing; it is merely the graphic trace of a point moving under the laws of balance. The child does not often arrive, undisciplined, at perfect freehand gesture; but this is the aim of its vague scribbles. Here is one of the fundamentals of drawing; when the others have been added it persists, and what in fine drawing we call “swing”, “freedom”, “go” is the sense of a natural gesture of hand and arm. It is called “calligraphy” in so far as it attains beauty; “the handwriting of the artist” in so far as it retains personal tricks and habits.

But before this element is perfected another purpose comes in to complicate the business. Accidental crossings of the lines have produced shapes, and the “infinite” curves have approximated here and there to stricter geometry, to the straight line and circle. Just as speech must have begun with gestures of the lips and throat and tongue that incidentally produced sounds, and these sounds were seized upon as means of communication and became speech, the “pa”, “ma”, “ba”, “na” of the sucking infant being distributed as words for father, mother, itself, and the nurse; so the marks on paper are presently turned to the purpose of conveying ideas. The connection with ideas or things is direct in drawing, instead of arbitrary, as in the case of speech, because the graphic form represents. At this stage the representation may be called *symbolic*. A man is represented by a circle for his head, another circle or a rectangle for his body. There is no close following of structure in the lines: there is a hurry to express in the most summary way, to make a sign, with a minimum of copying, that will communicate the idea. Drawing has passed from gesture to language; its purpose is to convey a meaning. I noticed the transition in the case of one young draughtsman who made marks and shapes, and came to me to ask what they meant.

Here, again, are elements that persist. We have arrived at what remains to the end in complete drawing, namely, the *convention* by which a line represents the boundaries of the toned and coloured patches that make up objects. Further, the element of *simplification*, extreme in those rude symbols, persists, since no drawing can follow out the infinite flexions of a boundary in nature; and the geometrical element, so marked at this stage and so often lost in the next, is another fundamental of fine drawing. At this stage there might conceivably have been an arrest: a use of drawing merely to give a general reference to ideas, without closer imitation of objects; and for special purposes the art may return to this phase, or something like it.

But now supervenes what is usually called “learning to draw”, the climax of which is reached in the schools of art, the effort to get closer to the natural forms, to make the drawing less of a *symbol* and more of an *image*.

At this stage every other motive of drawing is apt to be forgotten in the effort after realistic copying, and if the pupil is not well guided, his exertions are spent upon imitation of lesser detail, and the painter-elements of tone, local colour as tone, and texture. On this I need not delay. But he is also apt to lose, in piece-work, the general “movement” of a figure. That word covers the re-entrance of rhythm. We have already met with it as the draughtsman’s rhythm, the gesture of his hand; this is now complicated. We have to draw not only in accordance *with our own rhythm* but with that of the objects we represent; for each of these is a system of rhythm, whether the stem of a flower or disposition and shape of its petals, the build of land and mountains and course of rivers, the forms of waves and clouds, the limbs and bodies of man and animals; and the better we grasp them the richer is our drawing, because in these rhythms is the root and flower of life. Yet the personal rhythm persists and asserts itself in the quality of our line, a line not only obedient to the form imitated, but drawn with a suave continuity, a nervous decision, a sweeping or rigid movement. Among draughtsmen a distinction may be made between those who show more humility and tentative research in the rhythm of the object, and those who sweep the object up in the wind of their own movement. A problem of fine drawing is the adjustment and fusion of the two.

But we have not yet exhausted the elements of drawing. We have included the impulse that comes from the draughtsman, the impulses and checks that come from the object, and we have assumed those that come from the pencil and paper, the affair of the tools, what is properly called *technique*, a word commonly abused to include much else. The grain of the paper, the

breadth of the point, the texture of the marks affect the result, and add a beauty of "quality" to those already enumerated. But this is not all; rhythm makes a third entrance, in what we call more specially *design*. If rhythmical gesture is fundamental in order of time, the rhythm of objects fundamental for intimate significance, that of design or composition is fundamental because it controls all the rhythms. You have no sooner put a single mark on a sheet of paper than you raise this question. It divides up the paper in a certain ratio, and all the succeeding marks will either make a comfortable proportion and pattern with the first and with the whole space, or an uncomfortable and annoying pattern. Well placed on the paper, neither too high, too low, nor too much to one side, and balancing with the blanks, the figure takes its place as a cat settles on a rug. But that is only the beginning of designing. If you are drawing within the bounds of a rectangle its lines as well as its space may affect the image; the boundaries are not asleep, they call actively for an answer from the lines of the drawing. If these do not respond by parallels or effective contradictions, the figure is still something of an outsider. Take another example. Let the boundary be a circle, the circle of a medal or coin, into which a head has to be designed. A good designer, instead of looking out for small prominences, will emphasise the concentric outline of the skull, will lean on the curves of the features and the hair, so that these play the rhythm of the circle as well as their own. Insensibly he picks out these concordant lines, so that the head becomes more forcibly a head because the frame is implicit in it; the circle more forcibly a circle because of the echoes in the head. Designing, therefore, is not only a source of beauty, but of emphasis and expression.

This principle of design ramifies in all directions. It affects, for example, the character and distribution of the touches in a drawing; the groups of these should pattern harmoniously among themselves, and the quantity be pleasantly related to the whole space. The reason why retouching usually spoils a drawing is that the additions do not flow from the original rhythmical impulse.

In this compound rhythm of design three elements have already been implied. There is first the geometrical and architectural motive of the frame. Crossing this there is another motive or motives of the picture, also of a geometrical character, frequently, in rectangular spaces, a triangle, symmetrical or non-symmetrical. And, lending themselves in part of their course to one or the other of these, mediating between them and enriching the skeleton with life, is the series of "infinite" curves that belong to the rhythms of living objects, or to dead matter under the

play of forces. The artist who presents us with a geometrical scaffolding, stripped of all this subtle curvature which plays across it, partly affirming, partly disguising the framework, leaves out more than half of drawing. Even in architecture, when it is refined, this element appears, in the "entasis" of columns and towers, and other features, and rhythmical gesture comes to its own again in following these curves.

To this I shall return; but to sum up what precedes, drawing begins as an exercise in rhythmical gesture; proceeds to represent objects in a rude symbolic way, then applies itself to learning and reproducing their rhythms. The reason for this close study is not only the beauty of these rhythms, but the significance that lies in them, and hence the power of expression gained when we have not a mere symbol of a man, but can render his attitudes and looks. Finally, these rhythms must concord with one another, with the spaces and boundaries in which they are drawn, and with the main motive of the design. All this involves much insensible adjustment of natural forms, and the extent of the liberties taken has a very elastic limit, according to the purpose of the artist.

I have left out, what would require a long analysis, the means by which solidity and depth may be suggested; the perspective of lines and planes, the development of interior curves as they sweep into the boundary lines of a figure or object, the amplification of those boundary lines beyond photographic measurement: all these lines, beside their interpreting function, must fall to be judged as design in the flat network of the picture plane. My object has been to point out that between Mr. Fry's "calligraphy" and "structure", the flourish of the hand and what element of geometric motive the artist may supply, he and his school tend to leave out or minimise the immense middle field from which spring all richness and subtlety of invention and discovery in design itself, let alone the matter of significance. To substitute for the research of natural rhythms a violent or arbitrary "distortion" as the general principle of drawing is to caricature without the caricaturist's motive, and threatens sterility in design.

Yours faithfully,

D. S. MACCOLL.

(To be continued.)

P.S.—In a note (p. 206) hastily added to my former letter I expressed myself badly. The balance of weights and forces as between objects represented is a matter of interpretation. But the balance of the shapes produced in the picture-plane, those groupings or "phrasings" of metrical units, introduces problems of rhythm that are baffling to analysis. An interesting essay by Mr. D. W. Ross, deals with the laws of balance in "Pure Design". From this source, I think, comes Mr. Fry's "balance of direction". But the conception of "direction" belongs, not to "pure design", but to representation. If lines meet in a point, we do not know whether their direction is

towards the point or away from it unless we know whether the force acting at the point is one of attraction or repulsion; a magnet, say, or an explosion. A comma should follow the word "either" in line 4, col. 1, of page 206.

"SIGNIFICANT FORM"

GENTLEMEN,—The repetition of what has already been repeated is tedious, I know; but your readers will remember, I hope, what the Bible says about answering the directors of public galleries, and will blame not me but Mr. MacColl. "The parrots of the press", says he, "frequently repeat this incantation ('designing in depth') just as they repeat Mr. Clive Bell's 'significant form'. Mr. Clive Bell sets out to be absurd, or, in any case, succeeds in saying the precise opposite of what he may be presumed to have intended, namely, 'insignificant' or 'meaningless' form." In my book "Art" I explained precisely why I called works of art not "beautiful forms" but "significant forms": for the benefit of a certain Mr. Davies I repeated this explanation in "The New Statesman"; this explanation I reprinted in a collection of essays, called "Pot-Boilers." If Mr. MacColl has criticised my theory without reading my writings he has done something foolish. If, having read them, he still cannot understand why I call works of art "significant forms", I fear he must be dull. I leave it to him to impale himself on whichever horn of the dilemma may appear to him the more appropriate.

I would inform anyone who has read Mr. MacColl's letter and has not read my writings that I use, and always have used, the term

"significant form" in contradistinction to "insignificant beauty", e.g., the beauty of gems and flowers and butterflies' wings. The forms created by artists—by painters, potters, sculptors, architects, textile-makers, etc.—are, I maintain, different in kind from flowers and butterflies, and provoke emotions different from the emotions provoked by these. They have a peculiar significance. Whence this significance comes no one can say for certain. But I put forward as a hypothesis—"the metaphysical hypothesis" I called it—the suggestion that in a work of art an artist expresses an emotion, whereas the flower and the gem express nothing and are, in that sense, insignificant. Be that as it may, what is certain is that I made it perfectly clear to those men and women—and apparently there are thousands of them—who have been more fortunately endowed than Mr. MacColl that when I spoke of "significant form" I did not mean "insignificant form".

Yours faithfully,

May 12th, 1919.

CLIVE BELL.

ERRATA.—By an accident of printing the date of the naval standard described by Sig. Serra in our April issue was given as 1141. It should have read 1411. [Trans.]

Our readers will have observed that on PLATE I of *The Lady with the Ermine* in our last issue (May, p. 187) the two lower plates were transposed in error. That on the left hand is from the painting in the Louvre; that on the right from the engraving by Lacroix.

AUCTIONS

CHRISTIE, MANSON & WOODS will sell, at 8 King Street, St. James, W., on 26 and 27 June, the collection of pictures formed by the late Sir George Drummond, of Montreal. This noteworthy collection includes among its old masters of the British and foreign schools the famous portrait by Hals of Joseph Coymans, lord of Bruchem and Nieuwaal, dated 1643; Velazquez's portrait of the queen of Philip IV of Spain; Turner's *Port Ruysdael* (1827), a Pieter de Hooch interior, and fine examples of Constable and Goya. The modern part of the collection is rich in Barbizon pictures, including the famous Daubigny *Rentrée des Moutons* (1877); a Whistler, three Corots, and examples of Troyon, Millet and Diaz; while the brothers Maris, Israels, Mauve and other Modern Dutch painters are well represented.

CHRISTIE, MANSON & WOODS will sell on Wednesday, 25 June, important etchings by old masters, removed from Althorp, the property of Earl Spencer, including fine impressions by Rembrandt, Dürer, Marcantonio and other artists of the 17th century. It can be said with certainty that these etchings were in the possession of the Hon. John Spencer (1708-1746), father of John, first Earl Spencer; he may have inherited them either from his father, Charles, third earl of Sunderland, or possibly from the famous Sarah, Duchess of Marlborough (1660-1744). Many of the etchings bear the signature of Pierre Marietti, the well-known print-seller in Paris in the second half of the 17th century.

SOOTHEY, WILKINSON AND HODGE will sell, at 34 and 35 New Bond Street, on 3 June, 28 illuminated MSS. and two illuminated printed books, the property of Mr. H. Yates Thompson. We need hardly call attention to the importance

of this sale. In the autumn of last year Mr. Yates Thompson, in the seventh volume of his "Illustrations of 100 Manuscripts", announced his intention of selling his collection by auction, and the 30 items in the sale of 3 June form the first portion of the three which will be submitted. Of the MSS., 99 are included in the first three volumes of the book referred to. The exception is a Psalter of Prémy, near Cambrai (3rd quarter, 13th century), which Mr. Thompson has substituted for the Psalter of Isabelle of France, acquired by friends for the Fitzwilliam Museum, to which Mr. Thompson has also presented the Metz Pontifical shown in Vol. III of the "Illustrations". The two printed books are "Theocriti, Hesiodi, etc., Opera", in vellum, folio, at Venice, 1495, by Aldus Manucius Romanus, with a frontispiece possibly painted by Dürer, and "the most magnificent book in the world" (see *The Burlington Magazine*, ix, 16), "Aristotelis cum commentis Averrois", vellum, two vols., printed at Venice, 1483, by Andreas de Asola, with full-page illuminations to each volume and 30 historiated initials. An illustrated (also an unillustrated) catalogue of the sale is now published.

SOOTHEY, WILKINSON AND HODGE will sell at 34 and 35 New Bond Street, on 18, 19 and 20 June, the early English pottery of Mr. A. E. Clarke, of Misfail, Hills Road, Cambridge. A prominent feature of the collection is the salt-glaze, which includes a cylindrical tankard, white, 5½ in. high, showing Portobello harbour with ships of war and two figures of Admiral Vernon, dated "Nov. ye 22, 1739", formerly in the Edkins collection; an enamelled salt-glaze pear-shaped jug, with landscape, ruins of castle and a figure of a man (exh. B.F.A.C., 1913); and a pear-shaped jug, black glaze in blue

and oil gilding, 6½ in. high, showing a half-length portrait of Prince Charles Edward, supported by Highlanders (B.F.A.C., 1913). The collection includes also 37 very important blue dash chargers (see *Burl. Mag.*, xxxiv, 36); a barrel-shaped Lambeth delft jug, dated 1633, and examples of Bristol delft, Elers, Asbury, Whieldon and other wares.

SOTHEBY, WILKINSON AND HODGE will sell, at 34 and 35 New Bond Street, on 23 June, the W. H. B. Leslie collection of glass. The sweetmeat glasses include many fine specimens in pressed glass with baluster stems on domed and folded feet, stands for sweetmeats with baskets, etc. The lightholders, candlesticks, etc., include some very remarkable early mortars or lightholders for holding wax or oil, into which a wick was inserted, a lightholder designed on a Roman model with holders for a wick on either side on a moulded stem on very wide folded foot, a William and Mary moulded candlestick, period 1680-1690, and a remarkable 18th-century candlestick in barley-sugar glass with domed base of moulded or hammered glass, probably made at Lambeth.

SOTHEBY, WILKINSON AND HODGE will sell, at 34 and 35 New Bond Street, on 2 June, autograph letters and historical documents. The lots include interesting papers in Scottish and American history, and Sir George Henschel's collection of letters and autographs, most of which are by famous musicians. Sir George's autographed fan, bearing many signatures of eminent musicians, artists, writers, etc., is a notable item. Among the artists whose autographs and letters will come up in the various sections of the sale are Burne-Jones, Whistler, Morland and Blake. To the important letters from Shelley to Keats on the subject of "Endymion" attention has already been called in the daily press, and sportsmen will be interested in the MS. of "John Peel".

SOTHEBY, WILKINSON AND HODGE will sell, at 34 and 35 New

Bond Street, on 24, 25, 26, and 27 June, further portions of the Philipps collection of MSS., chiefly Americana, including 7 very early large 16th-century maps, illustrated, drawn after the discovery of America; a very important collection of 14 charts in gold and colour, 16th century, in the original red morocco; and the unique copy of the earliest known wood-cut relating to America (? Augsburg, c. 1500, 13½ in. × 8½ in.).

LAIR-DUBREUIL (experts, MM. Georges Petit, Jules Féral and M. Paulme) will sell at the Galerie Georges Petit, Paris, on 16, 17, 18 and 19 June, the L. de M... collection of ancient and modern paintings, water-colours and drawings, and enamels, miniatures and objets d'art. The sale is a very large one and the collection is rich in paintings and drawings by Corot, Bonington, Daubigny, Daumier, Decamps, Delacroix, Diaz, Dupré, Harpignies (by whom there are many water-colours), Ingres, Millet, Rousseau, Troyon, Ziem and others. The ancient pictures and drawings include works by Dürer (drawing, *Descent from the Cross*), Luini (drawing, *Head of the Virgin*), Guardi and the artists of the Netherlands. Gravelot's complete series of designs for the illustration of Marmontel's *Contes Moraux* are also included, and there are drawings and bronzes by Barye.

LAIR-DUBREUIL (expert M. Féral) will sell at the Hôtel Drouot, Paris, on 12 June, a collection of 42 pictures, chiefly of the Dutch school, including works by Berchem, Breughel, Van Goyen, Hobbema, Ostade, Ruisdael, Teniers and Wouwerman.

DUBOURG AND LAIR-DUBREUIL (expert M. Caillot) will sell at the Hôtel Drouot on 3, 4 and 5 June, the third portion of the Papillon collection of ancient French and foreign porcelain, coloured engravings and furniture. Cyfflé, Delft, Gies, Marseille, Sceaux, Strasbourg, Chantilly, Mennecey and Saint-Cloud are prominent among the 26 lots of faïence.

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the previous month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated. Serial Publications will for the present be arranged here according to the ordinary periods of their publication, and only the latest number of foreign serials actually received will be entered, in order that foreign editors and publishers may learn which numbers of their publications have failed to arrive.

GAZETTE DES BEAUX-ARTS, Paris.

CLÉMENT-JANIN. *Les Estampes, images et affiches de la guerre*; XII+92 pp., 6 plates and 44 reproductions in text; 12 fr.

HARVARD UNIVERSITY PRESS, Cambridge, U.S.A. (London: H. Milford).

BEAZLEY (J. D.). *Attic red-figured vases in American museums*; x+236 pp., illust., 30s. n.

HODGE, WM., AND CO., Edinburgh and London.

MANN (L. M.). *War Memorials and the Barochan Cross, Renfrewshire*; 44 pp., illust., 1 plate.

JOHN LANE, Vigo Street, W.1, and New York.

SIMPSON (Thomas). *Modern Etchings and their Collectors*; x+88 pp., 25 reproductions in photogravure, 63s. n.; special edition, 147s. n.

Raemakers' Cartoon History of the War; compiled by J. Murray Allison; Vol. I; xv+210 pp., including 104 full-page plates, 12s. 6d. n.

MACMILLAN AND CO., St. Martin's Street.

TAGORE (Sir Rabindranath). *Gitanjali and Fruit-Gathering*, with introduction by W. B. Yeats; xxii+222 pp. and 8 plates in colour and 23 in black and white; 10s. n.

METROPOLITAN MUSEUM OF ART, New York (Publications of the Egyptian Expedition—I).

MACE (A. C.) and WINLOCK (H. E.). *The Tomb of Senebtisi at Lisht*; xxii+132 pp., illust., and frontispiece and 35 pp. of plates.

JOHN MURRAY, 50A Albemarle Street, W.1.

FEDDEN, ROMILLY. *Modern Water Colour, including some chapters on Current-day Art*; cheaper edition for students; viii+116 pp., 2s. 6d. n.

UNIVERSITY PRESS, YALE, U.S.A.

BRADLEY (W. A.). *Dutch Landscape Etchers of the 17th Century*; xvi+128 pp., 50 plates, 8s. 6d. n.

WILLIAMS AND NORGATE, 14 Henrietta Street, W.C.2.

The Akathist Hymn and Little Compline. Arrangement: the Greek text with a rendering in English; v+71 (=142) pp., 2s. 6d. n.

Ivan Mestrovic: a monograph; 96 pp., illust., and 68 pp. of plates, 42s. n.

PERIODICALS—WEEKLY.—Architect, 2,631—Canadian Gazette, 1,882.

FORTNIGHTLY.—Bulletin of the Alliance Française, 91—La Revista (Barcelona), v, 85—7—Vell i Nou, v, 89.

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CLASSIFIED INDEX TO VOLUME XXXIV, No. 190, JANUARY, TO No. 195, JUNE 1919

EXPLANATORY NOTE.—Cross references are given under the following headings: ARCHITECTURE—ARTISTS AND CRAFTSMEN—AUTHORS (of writings included in this volume)—CERAMICS AND ENAMELS—DRAWINGS—ENGRAVINGS—FURNITURE—LOCALITY (of objects referred to, owned (1) COLLECTIVELY, by Nations, Public Corporations and Private Associations, (2) INDIVIDUALLY, by Private Owners and Dealers)—METALWORK—MINIATURES—PORTRAITS—SCULPTURE AND CARVING—SECTIONS OF NUMBERS (the titles of the articles, etc., are interspersed in alphabetical order with the titles of the following sections, AUCTIONS, LETTERS, MONTHLY CHRONICLE [= M-C], PUBLICATIONS RECEIVED AND REVIEWS)—TEXTILES (including Embroidery and Costume). The definite and indefinite article in all languages is printed throughout but ignored in the alphabetical series.

ARCHITECTURE—

- Deir Dakleh, an early Christian mosaic at 145; Pl., 144
"Lombard Architecture", by Arthur Kingsley, a review.
I—131; Pl., 134, 138; II—175; Pl., 177, 180
UmmJerar, tessellated pavement at 3; Pl., 6, 7
War graves. [LETT.] 158

ARTISTS AND CRAFTSMEN—

- BLAKE (William). *Satan Smiting Job with sore boils* (Nat. Gall.) 165; Pl., 164
BOLTAFFIO. *La Belle Ferronière* (Louvre) 192; Pl., 187 [B]
CLAIRE (Godefroid de). Enamels 85, 165; Pl., 84, 88, 89, 93, 168, 169
COZENS (J. R.). *An oil painting* (C. J. Holmes) 81 [LETT.]
CREDI (Lorenzo di). *The coronation of the Virgin* (Lady Wantage) 219; Pl., 217
DEACROIX (Eugène). *Portrait* (Nat. Gall.) 23; Pl., 21
FLEMISH PRIMITIVE. *Annunciation* 3; Pl., 2
FRA ANGELICO. *Scene from the Legend of SS. Cosmas and Damian* (Nat. Gall. Ireland) 210; Pl., 211
GAUDIER-BRZESKA (Henri). *Nude woman* 69; Pl., 66
HAMNET (Nina). *Pen and ink drawing* 62; Pl., 67
INGRES. *Roger et Angélique* (Nat. Gall.) 16; Pl., 17. *Portrait of Monsieur Norvins* (Nat. Gall.) 16; Pl., 20
KNIBB (Joseph). *A long-case clock* 182; Pl., 183
KNIGHT (John Baverstock). *Water colours* (Nat. Gall., Brit. Art) 172; Pl., 173
LACROIX. *La Belle Ferronière* 192; Pl., 187 [c]
LARIONOW. "*M. Larionow and the Russian ballet*" 112; Pl., 113, 116
LEONARDO DA VINCI. *The lady with the ermine* (Czartoryski Gall., Cracow) 186; Pl., 187 [A] *Head of an Angel* (Turin) 192; Pl., 190 [E] *Head of the Virgin* (Uffizi) 192; Pl., 190 [D] *Anatomical drawings* 194; Pl., 195, 198, 201
LYS (Jan). G. Frank Muller 42 [LETT.]
MARCHAND (J.). *Paintings and drawings by* 158; [M-C]
MASACCIO. *God the Father* (Mr. Ch. Ricketts and Mr. C. H. Shannon) 210; Pl., 217 [B]
MEŠTROVIĆ. *Exhibition of Sculpture* 253 [M-C]
MODIGLIANI. *Drawings* 69; Pl., 63, 66
MORRIS (William). *Carpet* (V.-A. Mus.). 121; Pl., 120
PESELLINO. *Virgin and Child with Saints* (Sir George Holford) 215; Pl., 208
PREDIS (Ambrogio de). *Portrait* (Ambrosiana) *The Emperor Maximilian I* (Vienna) 193; Pl., 190 [F, G]
RANVOIZE (François). *Silver sacramental flagon* 74; Pl., 75
REMBRANDT. *Monk reading of 1661* (M. Hjalmar Linder) 125; Pl., 124
SICKERT (Walter). *Pictures by* 80; [M-C]
SOGLIANI. *The Coronation of the Virgin* (Lady Wantage) 219; Pl., 217
UCELLO (Paolo) *The Hunt* (Ashmolean Museum) 215; Pl., 214
UTAMARO. *Book of shells, colour print* (Major J. J. O'Brien Sexton) 92; Pl., 97
WOLFE (Edward). *Pencil drawing* 62; Pl., 67

AUTHORS contributing to Volume XXXIV—

- ADEY (More). An icon illustrating a Greek hymn 45; Pl., 44, 47, 50. Records in occupied countries 79 [M-C]
The Felton Bequest Committee 79 [M-C]
AITKEN (Charles). Recent acquisitions for public collections—XI 165; Pl., 164
ARNOLD (T. W.). An Indian picture of Muhammad and his companions 249; Pl., 251

- BELL (Clive). "Significant form" 257 [LETT.]
BORENIUS (Tancred). An unpublished Flemish Primitive 3
Rembrandt's *Monk reading of 1661* 125; Pl., 124
CESCINSKY (Herbert). A long-case clock by Joseph Knibb 182; Pl., 183
CONWAY (Sir Martin). "Lombard Architecture" by Arthur Kingsley Porter, a review—I 131; Pl., 134, 138—II 175; Pl., 177, 180
COOMARASWAMY (Ananda). Religion and Art 41 [LETT.]
COOPER (R. J.). Recent additions to the Dublin Gallery 81 [LETT.]
DALTON (O. M.). *The tessellated pavement of Umm Jerar* 3; Pl., 6, 7
D. S. M. The Fitzwilliam Museum, Cambridge 157 [M-C]
FRY (Roger). Recent acquisitions for the public collections 15; Pl., 17, 20, 21. Line as a means of expression in modern art 62; Pl., 63, 66, 67. The National Gallery 78 [M-C]. M. Larionow and the Russian Ballet 112; Pl., 113, 116
G. The royal collections at Buckingham Palace 253 [M-C]
GILL (Eric). War Graves 158 [LETT.]
HOBSON (R. L.). The Eumorfopoulos collection—II 69; Pl., 71—III 100; Pl., 101, 104—IV 231; Pl., 233, 236
HOLMES (C. J.). An oil painting by J. R. Cozens (?) 81 [LETT.]
JONES (E. Alfred). A pre-Reformation English chalice and paten 231; Pl., 230
KELLY (F. M.). The *Anime* notes 23; Pl., 28
MACCOLL (D. S.). Mr. Fairfax Murray 122 [LETT.] John Baverstock Knight 171; Pl., 173. Mr. Fry and drawing—I 203—II 254 [LETT.]
MITCHELL (H. P.). Some enamels of the school of Godefroid de Claire—I 85; Pl., 84, 88, 89, 93—II 165; Pl., 168, 169
MULLER (G. Frank). Jan Lys 42 [LETT.]
OCHENKOWSKI (H.). *The Lady with the Ermine*. A composition by Leonardo da Vinci 186; Pl., 187, 190
PHILLIPS (Sir Claude). Florentine painting before 1500 209; Pl., 208, 211, 214, 217
POLOVTSOFF (A.). Salvage of works of art in Russia 160 [LETT.]
POLOVTSOFF (A. A.) and CHAMBERS (V. E.). A tapestry portrait of Princess Dashkoff 243; Pl., 247
RACKHAM (Bernard). Italian Maiolica in provincial museums 125; Pl., 127, 130. An unpublished Flemish primitive 121 [LETT.]
READ (Sir C. Hercules). The Eumorfopoulos collection 10; Pl., 12, 13
RISLEY (J. S.). Old English glasses with white spiral stems 219; Pl., 221, 224, 227
R. S. The Canadian war memorial exhibition 79 [M-C]. Pictures by Walter Sickert at the Eldar Gallery 80 [M-C]. Paintings and drawings by J. Marchand; Carfax and Co. 158 [M-C]. Exhibition of sculpture by Meštrović at the Twenty-one Gallery 253 [M-C]
RUSHFORTH (G. Mc N.). Commendatore G. T. Rivoira 254 [M-C]
SERRA (Luigi). A Byzantine naval standard (circa 1411) 152; Pl., 153
SEXTON (Major J. J. O'Brien). Illustrated books of Japan 92; Pl., 97
SMITH (A. D. Howell). Recent acquisitions for public collections—VIII, Eastern embroideries for the Western market 56; Pl., 57
TATTERSALL (C. E. C.). Recent acquisitions for public collections—IX, A Morris carpet and drawing 121; Pl., 120



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